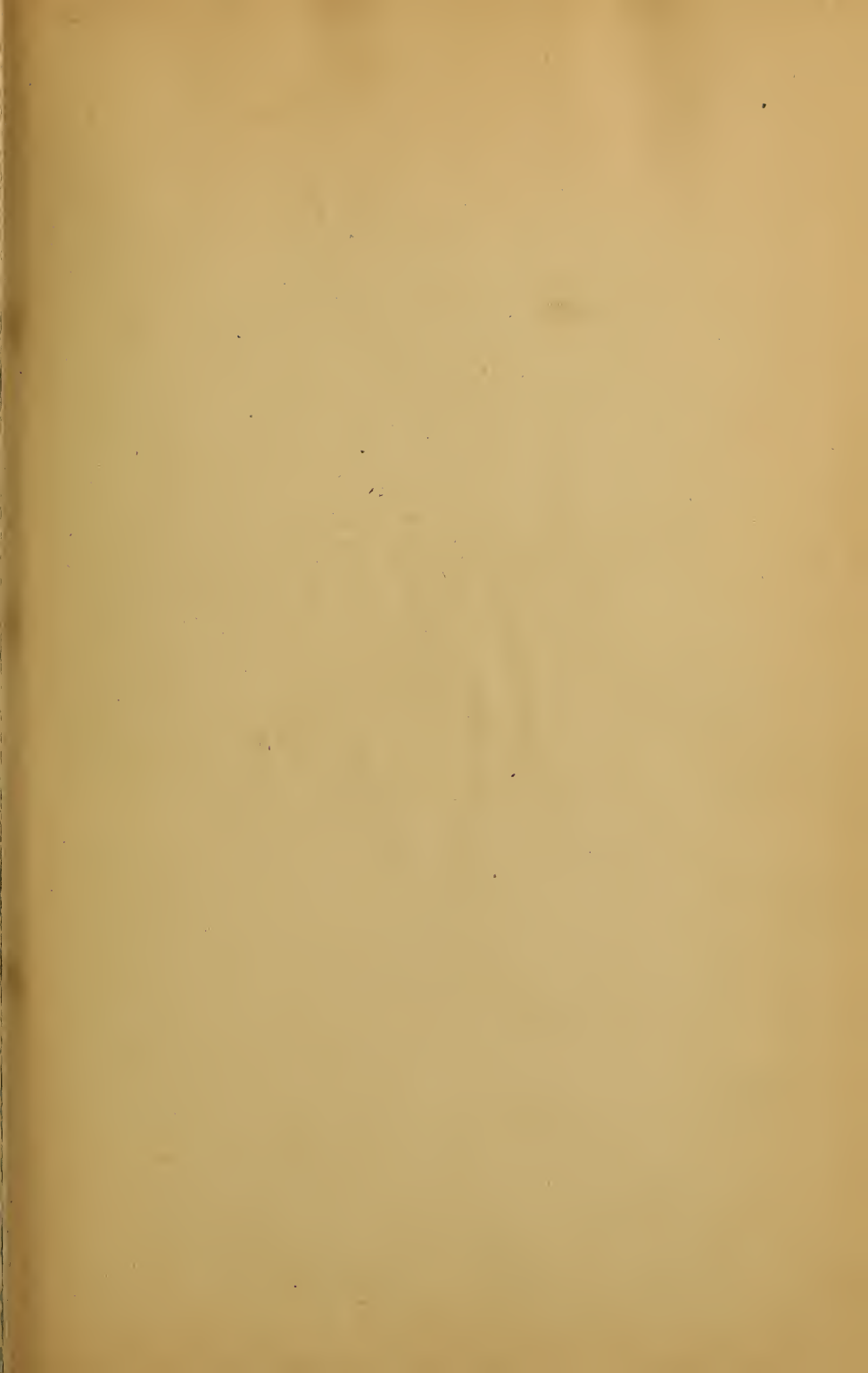


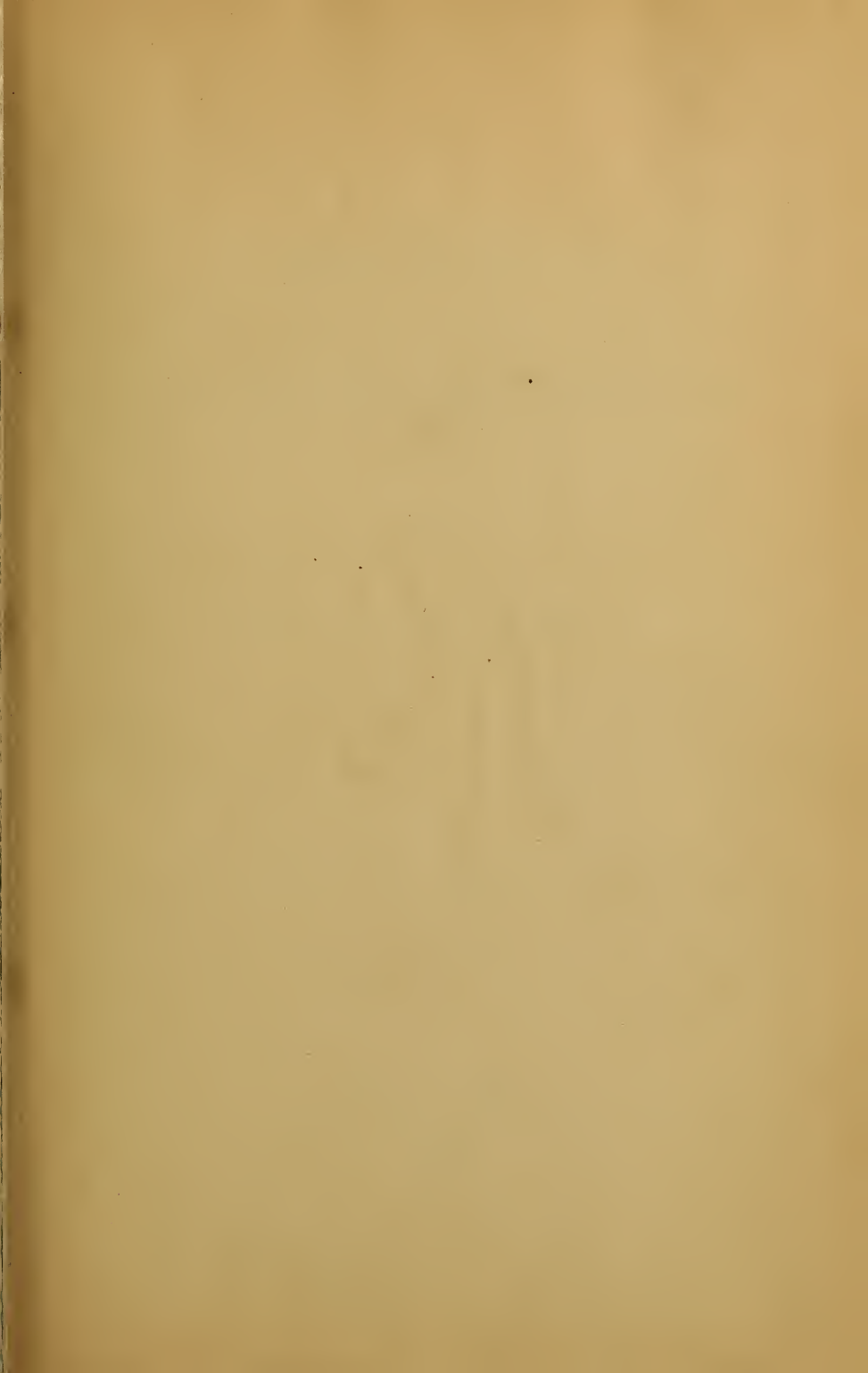
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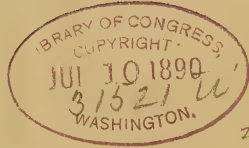
ENGLISH GRAMMAR

FOR

SCHOOLS, COLLEGES, FAMILIES AND

PRIVATE STUDENTS

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✓ BY

CHARLES GAUSS AND B. T. HODGE

BALTIMORE

PAN PUBLICATION CO.

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P R E F A C E.

The most important item of *secular* human knowledge is no doubt THE SENTENCE. Grammar; which treats of the construction, use and application of the *sentence*; is the sweetest of sciences. As a thought and a sentence are exact counterparts of each other, the one having its existence *within* and the other *without* THE MIND; so Psychology, which treats of the *one*, and Grammar, which treats of the *other*, are correlative branches of learning and together have a *parental* relation to all *other* sciences.

To the scientific mind nothing affords more gratification than the *analysis* of any generality and, for the exercise of *this power*, neither Botany, Logic nor Chemistry affords a finer field than Grammar. The analysis of the *sentence* into its elements is most interesting. As; in the granulation of the diamond, iceland spar or any other crystal; the *grains* and, in its pulverization, each particle of dust, invisible to the natural eye, are seen, under the microscope, to possess the same crystalline form as the original: so; in separating a complex *sentence* into its *elements*, these into *their* elements, these into *theirs* and so on to the *last* and *least* word; each part is found to have the same things true of it, that are true of the original *sentence*.

What, in rounded development and symmetrical proportions, can rival one of the splendid *sentences* of Demosthenes, Macaulay or Milton? Nothing but the sublime thought, of which it is the outward expression. One of these complicated *thoughts* or complex *sentences* is not like a lone and limbless tree, having too much unity and so too sublime, nor like a clump of bramble-bushes, having too much variety of parts and so too grotesque, but it is like "A tree planted by the rivers of water," perfectly BEAUTIFUL. THE SENTENCE; like the English common law, a result of

the combined wisdom of ages; ought to be a splendid structure. In offering to the public this treatise upon THE SENTENCE, the result of many years' study of English and other languages; the authors flatter themselves, that it will merit a most thorough examination and trial.

In our practical age, things are estimated by, what they *can* DO. A steamship's value is estimated by its carrying the maximum cargo the maximum distance in the minimum of time. The authors wish to have the work, which they here present, tested by this principle. They claim: that, when followed, this Grammar will increase tenfold the number of persons, who have it in their *power* to acquire a mastery of their *Mother-tongue*; because the book, written in interrogatories and answers like a catechism, is tenfold easier to learn and tenfold easier to teach.

Many educated persons, having engaged in teaching, have candidly acknowledged their inability to *teach* Grammar and a classical instructor, of the highest order of ability and widest reputation, always relied upon the Latin and Greek Grammars to teach his pupils English; because, he said, there was no text-book on the subject. This book can be successfully taught even by teachers, who would not otherwise be able to grapple with the subject. TWO PERSONS, WHO CAN READ WELL, CAN MASTER THIS BOOK BY TEACHING EACH OTHER. The father can teach the child, if necessary, and the child the father and two children in a family can teach each other. At the same time the depth of the treatise and the very high degree of proficiency in *English*, to which it leads, make the system altogether worthy of the educated, able and experienced *teacher*.

A military education cannot be acquired by the reading of text-books nor by lectures. A youth can be fitted for high rank in the army of his country only by adding to his *other* instruction the most rigid DRILLING. This applies in an equally strong and peculiar sense to Grammar. Grammar *cannot* be taught without DRILLING. So the authors claim

again: that this treatise will increase tenfold each student's advantages and possibilities in obtaining a complete knowledge of *English*; because, after he has mastered the language *Definitions* in answer to the questions, the facts and principles are tenfold more firmly and indelibly *riveted* upon his mind by four *rapid* and *happy* DRILLS called WORD-ANALYSIS, PARSING, SENTENCE-ANALYSIS and SCANNING.

In these FOUR CHARMING DRILLS, the learner exercises himself; until he becomes perfectly familiar with the Orthography, Etymology, Syntax and Prosody of the language and until this familiarity exists not only in his mind but *extends* also to his *eye* in reading, his *tongue* in speaking and his *fingers* in writing the *Mother-tongue*. A class of ten persons of thirteen years of age: who have been carefully instructed for ten months in this system; which, as a pure science evolved out of nature, is so well adapted to the LAWS OF MIND; will write on a blackboard a stanza of poetry or ten lines of Milton, which they have had two hours to look over. They will then, not like a parrot but fully understanding the principles involved, go over the entire piece of language; first in WORD-ANALYSIS, second in PARSING, third in SENTENCE-ANALYSIS and fourth in SCANNING. When they have finished the FOUR DRILLS, an examining board, in whose presence they were performed, can ask them *no question* upon this piece of language, which they have not already answered in the mere course of THE DRILLS.

A youth of natural intelligence cannot be so rustic and so destitute of early culture; that he cannot, by mastering this system, burst the fetters of habit and free himself from this galling slavery. He soon reaches such a degree of progress: that mistakes of either Orthography, Etymology, Syntax or Prosody; made in writing, conversation or public speaking; *jar* and *grate* so *painfully* upon his practiced ear and eye, that the chains of his own early bad habits *naturally* drop off.

One, who has learned this system, will soon acquire such readiness in English; that, rapid and pleasing as the *vocal* DRILLS are, he will not even have to stop to *perform* them but

can, MERELY BY THE EYE in *reading* Milton or other language, solve every difficulty that lies on the page before him. He can then also learn Latin and Greek more than twice as rapidly as before; because, when he can ANALYZE MERELY AT SIGHT the sublime sentences of Milton, all, he will have to do, will be to learn the Latin and Greek forms and vocabulary and then the *sentences* of Caesar and Xenophon will tumble to pieces into their elements before his practiced eye.

As Chemistry has to be learned, before its applications Agriculture and Medicine, and Mathematics, before its applications Astronomy and Engineering: so this system; being, in the first part though incidentally, a good treatise upon Voice Culture and, in the third part, a good system of instruction upon the Writing or Composing of sentences and their elements; gives the pupil a very high preparation for the advanced study of Grammar's great applications Composition, Elocution and the Great English Poets.

In reference to punctuation, the authors desire the reader to withhold his judgment; until he has studied the system set forth in this book, which is based upon and used to make manifest to the eye the analysis of the sentence. This system, while exceedingly simple and easy to master, will be found to be as exact as a demonstration in mathematics. They also claim, as a new and good feature, the SYNTAX TREE; which follows and, as an illustration, *explains* SENTENCE-ANALYSIS in Part Third.

This treatise is concise in its entire style but this will, if the plan is followed, be an advantage rather than a disadvantage; because a book is often valuable as much on account of, what is *left out* of it, as on account of, what it *contains*.

The world is now tired of that extreme, which excludes MEMORIZING from systems of education. The *analysis* and *application* of knowledge is a matter of *thought* and pupils cannot analyze and apply knowledge; which they do not possess but which lies only, if anywhere, in the mind of the teacher. The motto of the authors is; first *memorize*, then *analyze* and then *apply* the knowledge. The answers to the

questions are LANGUAGE DEFINITIONS and *must* be carefully COMMITTED TO MEMORY, before the DRILLS are reached, and each of the Four Parts must be finished, before the next is taken up. Persons however, wishing so to do, can reverse the order of the first and second parts and commence with the Etymology. Each part is a separate and complete *treatise* in itself and each can be used without the others, if necessary.

In the conclusion of the book, the selections there given must have the FOUR DRILLS applied to them *separately* and each in its order, as laid down in the body of the work. If the system is not used in accordance with the directions given, the authors should not be held responsible; if such results are not attained, as may be reasonably expected from a proper use of the book. The truth, of what is claimed for this book, will, if necessary, be demonstrated; by *testing* it in the instruction of classes according to the system and submitting the result to the inspection of disinterested, competent persons.

Being comprehensive, it is adapted to the *instruction* and MENTAL TRAINING of even *young* children. No child can learn grammar in any *text-book*, until he can read, and *that* is the only qualification needed for commencing in *this* work. If a child cannot learn an entire lesson for one recitation, he should have only a part of it. If not the half, the fourth. If not the fourth, then the eighth. If not so much as this, he should have but one question and answer. If he cannot learn this for one recitation, he should be DRILLED on the same question and answer for several days. As soon as he has learned one, he will wish of his own accord to go on, without being pushed by the teacher. By this careful method children ten years old have even mastered the forms of the Latin and Greek grammars.

A cadet has to practice his DRILLS over and over, before his education is complete; so any repetitions, which may appear in this work, will be explained by its plan as a DRILL-BOOK.

PART FIRST consists of catechetical instructions in Orthography; followed by selections of poetry for WORD-ANALYSIS, every word of which is to be *carefully* ANALYZED

according to the concise SCHEMES or *Charts* given and the *explanations or Models* following them.

PART SECOND consists of catechetical instructions in Etymology with a few lessons in Syntax, followed by the same selections of poetry for PARSING, every word of which is to be *carefully* PARSED according to the concise SCHEMES or *Charts* given and the *explanations or Models* following them.

PART THIRD consists of catechetical instructions in Syntax pure; followed by the same selections of *poetry* for SENTENCE-ANALYSIS, every word of which is to be *carefully* ANALYZED according to the concise SCHEMES or *Charts* given and the *explanations or Models* following them.

PART FOURTH consists of catechetical instructions in Prosody; followed by the same selections of poetry for SCANNING, every verse of which is to be *carefully* SCANNED according to the concise SCHEMES or *Charts* given and the *explanations or Models* following them.

The authors have deemed it best for those, who will use this work as a preparation for the more advanced study of philology in other text-books, to preserve intact, so far as consistent with their plan, the time-honored definitions, the phraseology and the general nomenclature of English; which have passed through and constituted the framework of all the Grammars, that have appeared since the days of Murray. So to their predecessors, who have produced good Grammars of the English Language, the authors acknowledge indebtedness but they have adopted such an original plan of *presentation and application*: as has been found and can be demonstrated to produce; with the minimum time, labor, discouragement and expense; the very maximum results in the mastery of our *Mother-tongue*. The mechanical execution of the work will commend it to every lover of excellence in the typographical art. With the assurance; that the treatise, if properly used, will produce *even greater* results, than have been promised; it is respectfully submitted to the public by

THE AUTHORS.

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ENGLISH GRAMMAR.

GENERAL OR OUTLINE LESSON.

1. What is Grammar? Grammar is a beautiful Science which treats of the facts, principles and usages of language.

2. How many parts has Grammar? Grammar has four parts: Orthography, Etymology, Syntax and Prosody.

3. What is Orthography? Orthography is that part of Grammar which treats of five things: First, of the organs of sound and speech; Second, of the elementary sounds made by them; Third, of letters used to represent the elementary sounds; Fourth, of syllables made of letters; Fifth, of spelling or of words made of syllables.

4. What is Etymology? Etymology is that part of Grammar which treats of four things: First, of the classification of words into parts of speech; Second, of the properties of words; Third, of the derivation of words from other words in our own language by prefixes and suffixes; Fourth, of the derivation of words from other words in foreign languages.

5. What is Syntax? Syntax is that part of Grammar which treats of the construction of sentences by teaching the *relations* which exist among their *elements*.

6. What is Prosody? Prosody is that part of Grammar which treats of four things: First, of Accent and Quantity; Second, of Rhythm; Third, of Rhyme; Fourth, of Transposition.

7. What are these definitions? These definitions are exact outlines of the four following treatises and as such must be memorized word for word and often reviewed.

PART FIRST.
WORD-ANALYSIS OR ORTHOGRAPHY.

FIRST DIVISION.

LESSON I.

ORGANS OF SOUND.

1. What is Orthography? Orthography is that part of Grammar which treats of five things: First, of the organs of *sound* and *speech*; Second, of the *elementary sounds* made by them; Third, of letters used to represent the *elementary sounds*; Fourth, of *syllables* made of *letters*; Fifth, of *spelling* or of *words* made of *syllables*.

2. What is an inarticulate sound? An inarticulate sound is one produced by the *lungs* and *vocal cords* but not broken by the organs of speech.

3. Illustrate. The human voice in singing, the lowing of cattle and the bleating of sheep are examples.

4. Give other illustrations.

5. What is an articulate sound? An articulate sound is one made *significant* by being broken into syllables and elementary sounds by the organs of speech.

6. Illustrate. Any sentence or word we speak will serve as an illustration—as dog, cat, rat, house, mouse, combustibility.

7. What are the organs of sound? The organs of sound are the *lungs* and *vocal cords*.

8. What are the lungs? The lungs are a kind of *bellows* in the *breast* by which we breathe and force out air.

9. What are the vocal cords? These are cords stretched in the throat by which we make sound by forcing air upon them from the lungs.

10. How do these cords make sound? The *vocal cords* make sound by vibrating and causing the outer air to vibrate just like the strings of a violin.

11. How can these cords change or pitch the sounds which they make? We *raise* or *lower* our voices by tightening or slackening these *cords* just like a violin string.

12. How do we make our sounds louder or softer? We make our vocal sounds *louder* or *softer* by a more or less forcible emission of air from the lungs.

LESSON II.

ORGANS OF SPEECH.

1. How can we further modify our sounds? We can further change our sounds and make them *articulate* by the *organs* of *speech*.

2. What are the organs of speech? The organs of speech are those parts of the body by which sounds of the human voice are *obstructed*, *changed* and made *articulate*.

3. How many organs of speech have we? We have *five* *organs* of *speech*; the *tongue*, the *teeth*, the *lips*, the *palate* and the *nose*.

4. Why is the nose called an *auxiliary* organ of speech? The nose is so called; because, like the cipher in mathematics, it is not an *efficient* but only a *helping* organ.

5. What does *lingual* mean? Lingual, from the Latin word *lingua*, means *pertaining to the tongue*.

6. What does *dental* mean? Dental, from the Latin word *dens*, means *pertaining to the teeth*.

7. What does *linguo-dental* mean? Linguo-dental is a compound word made up of lingual and dental joined by the hyphen and hence means *pertaining to the tongue and teeth*.

8. What does *labial* mean? Labial, from the Latin word *labia*, means *pertaining to the lips*.

9. What does *palatal* mean? Palatal, from the Latin word *palatum*, means *pertaining to the palate*.

10. What does the word nasal mean? Nasal, from the Latin word *nasus*, means *pertaining to the nose*.

11. What does *palato-nasal* mean? Palato-nasal is a compound word and means *pertaining to the palate and nose*.

12. What does *linguo-nasal* mean? *Linguo-nasal* means *pertaining to the tongue and nose*.

13. How should the subjects of Elementary Sounds and Letters be treated? Since the Elementary Sounds and the Letters, which represent them, have such close relations; they should be treated together.

14. What is a Diagram? A Diagram is a drawing to illustrate a *group of facts and principles*.

15. What is the Diagram of Orthography? The Diagram of Orthography is a graphic view of all the *characters or letters and groups of letters* which in English represent Elementary Sounds.

16. What is an Elementary Sound? An Elementary Sound is one that cannot be separated into *simpler elements or sounds*.

17. Illustrate. The sound of the letter *a* is an Elementary Sound, because it cannot be separated into *simpler* sounds. The sounds of *k, l, m, th, ch, y, z*, are elementary, because they cannot be separated into simpler elements.

18. Give other examples.

19. What is a Compound Sound? A Compound Sound is one that *can* be separated into simpler sounds or elements.

20. Illustrate. The sound of the word *dip* is compound, because it may be separated into the sounds of *d, i* and *p*. The words *pop* and *chop* are compound sounds, because they can be separated into simpler sounds.

21. Give other examples and explain them.

22. What is a Letter? A Letter is a *character, figure or form* used to represent an Elementary Sound.

23. Illustrate. *D, i* and *p* are three characters used to represent the three sounds of the word *dip*. *M, a* and *p* are three characters or forms used to represent the sound of the word *map*.

24. Give and explain other examples.

25. How many incidents belong to letters? Letters have four *incidents*.

SECOND AND THIRD DIVISIONS.

LESSON III.

ELEMENTARY SOUNDS AND LETTERS.

1. What is the first incident of a letter? *One* of the incidents of a letter is its *form*, without which one could not be distinguished from another by sight.

2. Illustrate. *p* and *q* also *b* and *d* are much alike but there is a sufficient difference in form. Also *g* and *y* are somewhat alike in form but they can be easily distinguished by sight.

3. What is another incident? Another incident of a letter is its *name*, without which we could not speak of it; as *aitch*, *bee*, *kay*, &c.

4. What is the third incident? A third incident is the *sound* which a letter has or represents; as the sounds of *d*, *i* and *p* in *dip*.

5. What is a fourth incident? A fourth incident is *class*.

6. What is meant by class? By class is meant the *division* of letters into *vowels* and *consonants*; *subvocals* and *aspirates*; *labials*, *palatals*, *linguals*, etc.

7. Which is the most important of the four incidents of letters? The *names* and *forms* of letters differ widely in different *languages* and in *cipher-alphabets* but their *sounds* remain the same. Hence *sound* and *class* are the most important.

8. Illustrate. Greek, English and German letters have different *forms* and *names* but their *sounds* are the same.

9. Give other illustrations.

10. Illustrate by the cipher-alphabets. If a (+) was equal to *c* hard, a vertical line (|) equal to *ă* short and a horizontal line (—) equal to *t*; then + | — would spell *cat* and so for the whole alphabet.

11. Give and explain other examples.

12. Why do Elementary Sounds not vary? Elementary

Sounds do not vary; because the organs of our bodies, with which they are made, are *uniform*.

13. How many Elementary Sounds are there? There are in English thirty-nine Elementary Sounds represented by twenty-six letters.

14. How can twenty-six letters represent thirty-nine Elementary Sounds? Some letters have *more than one sound* and some represent *new sounds* by being *marked* or combined with others.

15. Illustrate. The letter (*o*) has *six* sounds, and *th* and *ch* represent sounds different from those of the letters of which they are composed. Also *ſ*, *ç* and *ŋ* so marked represent elementary sounds different from those which they represent without any marks.

16. Give other illustrations.

LESSON IV.

TABLE OF LETTERS, LETTER GROUPS AND MARKS.

<i>Letters.</i>	<i>Double</i>	<i>Digraphs.</i>	<i>Triphthongs.</i>
a	<i>Consonants.</i>	aa	uoy (<i>in</i> <i>buoy</i>)
b	th	ae	iew (<i>in</i> <i>view</i>)
c	ph	ai	eau (<i>in</i> <i>beau</i>)
d	ch	ao	ieu (<i>in</i> <i>lieu</i>)
e	wh	au	&c.
f	gh	ay	
g	ng	aw	<i>Trigraphs.</i>
h	sh	ea	aye
i	&c.	ee	awe
j		ei	eau (<i>in</i> <i>beautiful</i>)
k	<i>Diphthongs.</i>	eo	eou (<i>in</i> <i>gorgeous</i>)
l	ei	eu	eye
m	ey	ey	aou (<i>in</i> <i>caoutchouc</i>)
n	ew	ew	owe
o	ou	ie	&c.
p	oy	oa	
q	ow	oo	<i>Diacritical Marks.</i>
r	oi	oe	Macron (—) as nō
s	ui	oi	Breve (˘) as nõt
t	ue	&c.	Diaeresis (¨) as nör
u	&c.		Circumflex (ˆ) as wôlf
v			Tilde (˜) as mōve
w			Dot (·) as ġem
x			Sub-dot (˙) as dõve
y			Half-cross (τ) as ş
z			Cedilla (¸) as ç
			Hyphen (-) as hy-phen.
			Accent (´) as de-sceánt

LESSON V.

DIAGRAM OF ORTHOGRAPHY, (BLANK.)

<i>Names.</i>	<i>Subvocals.</i>	<i>Aspirates.</i>
Labials.		
Linguals.		
Linguo-dentals.		
Linguo-nasals.		
Palatals.		
Palato-nasals.		
Irregulars.		
Vowels.		
Diphthongs.		
Digraphs.		
Triphthongs.		
Trigraphs.		
Irregulars.		

Consonants and Consonant Groups.

Vowels and Vowel Groups.

Letters and letter groups marked and numbered.

LESSON VI.

DIAGRAM, SQUARE, COLUMNS.

1. What is the form of the Diagram of Orthography? This Diagram has the form of a Rectangle.

2. What is a Rectangle? A Rectangle is a four-sided figure, whose *angles* are all *right-angles* and whose sides are *equal* and *parallel* two and two.

3. Illustrate. A pane of glass, a book-leaf or a slate is an example of a rectangle. Also a door or the side of a room is a rectangle.

4. Give other illustrations.

5. What are the dimensions of the Diagram? The sides are to be twice as long as the ends.

6. How may the Diagram then be divided? It may be divided into two equal squares.

7. What is a Square? A square is a *rectangle whose sides are equal*.

8. Illustrate. A chess-board or the faces of the dice are examples of the square. Also a handkerchief is a square.

9. Give other illustrations.

10. What does the upper square of the Diagram contain? The upper square contains the *consonants* and their *combinations*.

11. What does the lower square contain? The lower square contains the *vowels* and their *combinations*.

12. Why do six vowels require as much space as twenty consonants? The *six vowels* require as much space as *twenty consonants*, because the *vowels* represent *more sounds* and are capable of *more combinations* than the consonants.

13. What is the Horizon? The *Horizon* is the line where the *earth* and *sky* seem to come together.

14. What is a horizontal line? A *horizontal* line is one which is parallel to the plane of the horizon.

15. Illustrate. When one's arms are extended they show a horizontal line. Also the arms of a pair of scales form a horizontal line.

16. What is a horizontal column? A horizontal *column* is a *space* bounded by two parallel horizontal lines.

16. Give examples. The spaces between the ruling of writing paper form columns. Also the rulings of ledgers and other account-books divide them into columns.

18. What is a vertical line? A vertical line is a line *perpendicular* to a *horizontal* plane.

19. Illustrate. The line an apple or acorn takes in falling from a tree is an example of a vertical line. Also a tree generally grows in a vertical line.

20. Give other illustrations.

21. What is a vertical column? A vertical column is a *space* bounded by *two parallel, vertical* lines.

22. How many vertical columns does the consonant square contain? The first square contains *three* vertical columns.

23. What does the left column contain? The left column contains *names of classes*.

24. What does the right column contain? The right column contains *aspirates*.

25. What does the middle column contain? The middle column contains subvocals.

LESSON VII.

COLUMNS CONTINUED, DIACRITICAL MARKS, CONSONANTS.

1. How many horizontal columns are there in the first square? There are *eight* horizontal columns.

2. What does the upper column contain? The upper column contains *names of classes*.

3. What do the other seven contain? The other seven contain *labials, linguals, linguo-dentals, linguo-nasals, palatals, palato-nasals, and irregulars*.

4. Why are the contents of these columns given in no special order? Because it makes no difference in what order they come.

5. How many vertical columns has the second square?

The vowel square has *two* vertical columns; the first for the *names*, the second for the *letters* and groups.

6. How many horizontal columns has it? It has *four* horizontal columns.

7. What does the upper column contain? The upper column contains the *vowels*, with their different sounds numbered and marked with diacritical marks.

8. What are Diacritical Marks? Diacritical Marks are marks attached to the same letters to *distinguish* their different *sounds*.

9. What Diacritical Marks are used to distinguish the six sounds of the vowels? The first sound has the *macron* (—), the second the *breve* (˘), the third the *diacresis* (¨), the fourth the *circumflex* (ˆ), the fifth a *tilde* (~) and the sixth a single *dot* (·) under the letter.

10. Illustrate with o, a and i. Ō, ǒ, ö, ô, õ, ȝ; ā, ǎ, ä, â, ã; ī, ĭ, î, î, &c. Also illustrate with u. ū, ŭ, ü, û.

11. Give other illustrations.

12. What Diacritical Marks are used on consonants? All *consonants* having two sounds are not marked *alike*. The plan of marking will be explained with the consonants.

13. Are the same marks used in all Grammars and Dictionaries? They are not but there need be no confusion, for each Author explains *his own* marks in a place called a *Key to Pronunciation*.

14. Why cannot this book follow the dictionaries of Webster, Worcester, etc.? Because they do not agree with each other and because they have no *regular system* of diacritical marks. They mark the first and second sounds of all the vowels alike but all the other sounds of all the vowels entirely at random.

15. Does this Diagram or table exhaust all that can be said about the vowel sounds? It does not. For information as to the *obscure* sounds of the vowels A and O and the sound of A *intermediate* between Ä and Ä, etc., let pupils and teachers refer to Worcester's and Webster's Dictionaries.

16. What does the second column contain? The second column contains the *Diphthongs*.

17. What does the third column contain? The third column contains the Digraphs.

18. What does the fourth column contain? The fourth column contains the Triphthongs.

19. What does the fifth column contain? The fifth column contains the Trigraphs.

20. Into what two classes is the alphabet divided? The Alphabet is divided into *vowels* and *consonants*.

21. What is a Vowel? A Vowel is a letter, whose sounds are all full clear *tones* made with all the organs of speech open.

22. Illustrate. The sounds of *a*, *e* and *o* are *full clear* tones, not cut off nor obstructed by any organs of speech.

23. Give other illustrations.

24. What does the word consonant mean? This word comes from *con* or *cum* meaning *with* or *together with* and *sono* meaning *I sound* and hence means *sounding together with*.

25. What is a Consonant? A Consonant is a letter which never forms a syllable without a vowel.

26. What is a Double Consonant? A Double Consonant is two consonants written together, having a different sound from that which either of them separately will express.

27. Have consonants and double consonants sounds? All consonants and double consonants have sounds; for, if they had not, they might as well be left out of the words.

28. Does the word consonant mean that the letters so called cannot be sounded alone? It does not, for they *can* be sounded alone. It means that they are *never used* in forming a *syllable without* a vowel.

29. Illustrate. In the word *bad*, the consonants *b* and *d* cannot be sounded without the vowel *a*. Also in the word *not*, *n* and *t* cannot form a syllable without the vowel *o*.

30. Give other illustrations.

31. How is the sound of a consonant made? To make a consonant sound, the tone or tone-breath is *cut off* or *obstructed* by one or more of the organs of speech.

32. Illustrate. The sound of *d* is made by cutting off or obstructing the tone by the *tongue* and *teeth*. The sound of *m* is made by cutting off or obstructing the tone-breath by the lips.

33. Give other illustrations.

34. Into what two classes are consonants divided? Consonants are divided into two classes *subvocals* and *aspirates*.

35. What is a Subvocal? A Subvocal is a consonant, whose *sound* is an *undertone*.

36. Illustrate. The sounds of *l* and *m* are not clear tones nor mere breathings but *under-* or *sub-tones*. The sounds of *r* and *d* are subtones or undertones.

37. Give other illustrations.

38. What is an Aspirate? An Aspirate is a *consonant* whose *sound* is a *mere breathing* or a *whispering*.

39. Illustrate. The sounds of *k* and *t* are merely to be *whispered* or *breathed*. Also the sounds of *s* and *h* are mere breathings.

40. Give other illustrations.

LESSON VIII.

CLASSES OF CONSONANTS, DIPHTHONGS.

1. How are the Consonants further divided? Consonants are further classified according to the *organs* of *speech* by which their *sounds* are made.

2. Into how many classes are they divided? They are divided into *six* classes.

3. What are they? *Labials*, *linguals*, *linguo-nasals*, *linguo-dentals*, *palatals* and *palato-nasals*.

4. How are the different classes named? Consonants are not named from the organs of speech by which they *are made* so much as from those without which they *cannot be made*.

5. Illustrate. The letter *m* is made by the lips and nose but it is called a *labial*, because it could not be made *without*

the lips. Also *r* is made by the tongue and teeth but called a *lingual*, because it cannot be made without the tongue.

6. Give other illustrations.

7. What are Labials? Labials are *consonants*, whose sounds cannot be made without the lips.

8. Illustrate. The letters *b* and *w* are *labials*, because their sounds cannot be made without the *lips*. Also *v* and *f* are *labials* for the same reason.

9. Give other illustrations.

10. What are Linguals? Linguals are *consonants*, whose sounds cannot be made without the *tongue*.

11. Illustrate. The letters *l* and *r* are *linguals*, because their sounds cannot be made without the tongue.

12. Give other illustrations, if there are any.

13. What is a Linguo-dental? A Linguo-dental is a consonant, whose sound cannot be made without the *tongue* and *teeth*.

14. Illustrate. The letters *t* and *d* are Linguo-dentals. Also *s* and *sh*, because they cannot be made without the *tongue* and *teeth*.

15. Give and explain other examples.

16. What are Linguo-nasals? Linguo-nasals are consonants, whose sounds cannot be made without the *tongue* and *nose*.

17. Illustrate. The letter *n* is a Linguo-nasal, because its sound cannot be made without the *tongue* and *nose*.

18. Give other examples.

19. What is a Palatal? A Palatal is a consonant, whose sound cannot be made without the *palate*.

20. Illustrate. The letter *k* is a Palatal, because its sound cannot be made without the palate. Also *c* and hard *g* are palatals.

21. Give other illustrations.

22. What is a Palato-nasal? A Palato-nasal is a consonant, whose sound cannot be made without the *palate* and *nose*.

23. Illustrate. The double consonant *ng* in the word *song*

is a Palato-nasal, because its sound cannot be made without the *palate* and *nose*.

24. Give other illustrations.

25. What is a Diphthong? A Diphthong is *two vowels* written together, having a sound different from that of *either* of them.

26. Illustrate. *Oi* as in *boil* and *ou* as in *found* are diphthongs, because they each have a sound different from that of *either* of the *single* vowels. Also *oy* in *joy* and *ey* in *they* are Diphthongs.

27. Give other illustrations.

28. When are two vowels written together *not* a Diphthong? When two vowels written together have the same sound as one of them, they do not form a Diphthong but a *Digraph*.

LESSON IX.

DIGRAPHS, TRIPHTHONGS AND TRIGRAPHS.

1. What is a Digraph? A Digraph is *two vowels written together*, having the *same sound* as one of them.

2. Illustrate. In the words *beat* and *break*, *ea* is a Digraph, having the first sound of *e* in one and the first sound of *a* in the other. Also in the words *boat* and *coat*, *oa* is a digraph; because it is two vowels written together, having the same sound as one of them.

3. Give other illustrations.

4. When is the same combination a Diphthong and when a Digraph? The same combination is a Diphthong, when both the vowels *unite* in forming the sound, and a Digraph, when only *one* of them expresses the sound.

5. Illustrate. In the word *mound*, *ou* is a Diphthong but, in the words *mould* and *would*, it is a Digraph; because, in the first, *ou* has the sound of *ō* and, in the second, it has the sound of *û*.

6. Give other illustrations.

7. What is a Triphthong? A Triphthong is *three* vowels

written together, having a sound different from that of *any single one* of them.

8. Illustrate. In the word *view*, *iew* is a Triphthong; because it is *three* vowels written together, having a sound different from *any one* of them. Also *uoy* is a triphthong for the same reason.

9. Give other illustrations.

10. What is a Trigraph? A Trigraph is *three* vowels written together, having the same sound as *one* of them.

11. Illustrate. In the word *gorgeous*, *eou* is a Trigraph and its *sound* is the same as the third sound of *u*, *one* of its letters. Also in the word *beautiful*, *eau* is a trigraph; because it is three vowels written together, having the same sound as the first sound of *u*.

12. Give other illustrations.

13. May the same combination be both a Triphthong and a Trigraph? The same group is a Triphthong, when its *sound differs* from that of *any* of its *letters*, and a Trigraph, when its *sound* is the same as *one* of them.

14. Illustrate. *Eau* is a Triphthong in *beau* and a Trigraph in *beautiful*.

15. Give other illustrations.

16. Why is a list of letters with their combinations given on the page before the Diagram? The *alphabet*, the *double consonants*, the *diphthongs* and *digraphs*, *triphthongs* and *trigraphs* are to be put down and *then* the diagram *filled* from *this list*.

17. How can the Diagram be best learned? The Diagram can be best learned by frequently *drawing* it and *filling it up* from the *list of letters*.

18. Why is the *etc.* placed after the lists of Diphthongs and Digraphs, Triphthongs and Trigraphs? This is to show that these lists are not considered to be *exhaustive*.

19. How can a full list of these be made? A full list of these combinations of vowels may be made by *permuting* the six vowels in *groups* of *two each* and *three each* and then rejecting such as are not used.

LESSON X.

PERMUTATIONS, CLASSES AND SOUNDS OF LETTERS.

1. How are permutations of letters and objects made? Permutations are made by rules given in the Arithmetics and Algebras.

2. How can these classes or combinations of letters be distinguished after they are formed? We can tell to which class the combinations belong by *making their sounds* and *applying* to them the *definitions* already given.

3. What is *a*? *A* is a *vowel*; because all of its sounds are full, clear tones *unobstructed* and *unbroken* by any of the organs of speech.

4. How many Elementary Sounds does *a* represent? *A* represents *five* Elementary Sounds.

5. Give words in which these sounds are found. *Fâte*, *fât*, *fâr*, *fáll*, *dāre*.

6. What is the first sound of *a*? The first sound of *a* is $\underline{\quad}$ (*here always make the sound*) as in *fâte*.

7. Give four other words containing this sound.

8. What is the second sound of *a*? The second sound of *a* is $\underline{\quad}$ as in *fât*.

9. Give four other words containing this sound.

10. What is the third sound of *a*? The third sound of *a* is $\underline{\quad}$ as in *fâr*.

11. Give four other examples.

12. What is the fourth sound of *a*? The fourth sound of *a* is $\underline{\quad}$ as in *fáll*.

13. Give four other examples.

14. What is the fifth sound of *a*? The fifth sound of *a* is $\underline{\quad}$ as in *dāre*.

15. Give other examples of this.

16. Give or utter or explode all the sounds of *a*. First $\underline{\quad}$ as in *fâte*, second $\underline{\quad}$ as in *fât*, third $\underline{\quad}$ as in *fâr*, fourth $\underline{\quad}$ as in *fáll* and fifth $\underline{\quad}$ as in *dāre*.

17. Repeat these till mastered.

18. What is *b*? *B* is a consonant.

19. Why is *b* a consonant? *B* is a consonant, because it never forms a *syllable* without a *vowel*.

20. How is the sound of *b* made? The sound of *b* is made by *closing the lips* and then *forcing them apart* with the *tone-breath*.

21. Make or utter the sound of *b* four times. — — — —
(*here explode the sound as many times as there are marks*)
as in *bib*.

22. Illustrate this sound by words in which it occurs.
Bat, but, bought, imbibe, etc.

23. Give other words and explode the sound.

24. How can the class to which a letter belongs be determined? The class to which a letter belongs may be determined by *making* or *uttering* its sound or sounds and observing with what organs of speech it is *struck*.

25. What kind of a consonant then is *b*? *B* is a *labial subvocal*.

26. Why is *b* a labial? *B* is a labial, because its sound is made by *obstructing* or *cutting off* the *tone* with the *lips*.

27. Why is *b* a subvocal? *B* is a subvocal, because its sound is an *undertone* half-way between the clear tone of a vowel and the breathing of an aspirate.

28. What kind of a letter is *c*? *C* is a consonant.

LESSON XI.

CLASSES AND SOUNDS OF LETTERS CONTINUED.—C AND D.

1. Why is *c* a consonant? *C* is a consonant, because it is always used in connection with a *vowel* and *never forms a syllable without* a vowel.

2. How many sounds has *c*? *C* has *two* sounds the *hard* and the *soft*.

3. How is the hard sound of *c* made? The *hard* sound of *c* is made by placing the tongue against the palate and then *forcing it away* with the *breath*.

4. Make or utter the hard sound of *c*. — — — — as in *cut*.

5. Illustrate the hard sound of *c* by examples. Cut, cat, cactus, corn, cattle, curl, case.

6. Give other examples.

7. What kind of a letter then is hard *c*? Hard *c* is a *palatal aspirate*.

8. Why is hard *c* a palatal? Hard *c* is a *palatal*, because its sound is made by *obstructing* or *cutting off* the *breath* in the *palate* or rather because its sound cannot be made without the *palate*.

9. How is soft *c* made? Soft *c* is made by placing the *tongue* against the *teeth* and then *forcing* the *breath* between them.

10. Make or explode the soft sound of *c*. — — — — as in çell, riçe, etc.

11. Illustrate this sound by examples. Çell, reçeive, çede, reçede.

12. Give three other examples.

13. What kind of a letter then is soft *c*? Soft *c* is a *linguo-dental aspirate*.

14. Why is soft *c* a linguo-dental? Soft *c* is a *linguo-dental*, because it has a *tongue-teeth* sound and its sound cannot be made without the tongue and teeth.

15. Why are both hard *c* and soft *c* aspirates? Hard *c* and soft *c* are *aspirates*, because their sounds are *mere breathings*.

16. How are the sounds of *c* marked? The soft sound of *c* is marked with the *cedilla* as in French but hard *c* is distinguished by having no mark.

17. What is *d*? *D* is a *consonant*, because it never forms a *syllable* without a *vowel*.

18. How is the sound of *d* made? The sound of *d* is made by placing the *tongue* against the teeth and then forcing it away with the *tone-breath*.

19. Make or explode the sound of *d*. — — — — as in did, divide, etc.

20. Illustrate this sound. Dead, did, done, due, die, etc.

21. Give other examples.

22. What kind of a consonant is *d*? *D* is a *linguo-dental subvocal*.

23. Why a linguo-dental? *D* is a *linguo-dental*, because it is a *tongue-teeth* sound and cannot be made without the tongue and teeth.

24. Why a subvocal? *D* is a *subvocal*, because its sound is an *undertone*.

LESSON XII.

CLASSES AND SOUNDS OF LETTERS CONTINUED.—E, F AND G.

1. What is *e*? *E* is a *vowel*, because *all* of its sounds are *full, clear tones*.

2. How many sounds has *e*? *E* has *three* sounds.

3. How are these sounds made? These sounds are made with *all* the *organs of speech open*.

4. Give words in which they are found. *Mĕ*, *mĕt*, *hĕr*.

5. What is the first sound of *e*? The first sound of *e* is $\bar{=}$ as in *mĕ*.

6. Give other words containing this sound.

7. What is the second sound of *e*? The second sound of *e* is $\underset{\smile}{}$ as in *mĕt*.

8. Give four other examples of this sound.

9. What is the third sound of *e*? The third sound of *e* is $\bar{=}$ as in *hĕr*.

10. Give six other words containing this sound.

11. Make or explode the sounds of *e*; first, as $\bar{=}$ in *mĕ*, second $\underset{\smile}{}$ as in *mĕt*, third $\bar{=}$ as in *hĕr*.

12. Repeat them five times.

13. What kind of a letter is *f*? *F* is a *consonant*, because it is *always used* or *sounded* in *connection* with a *vowel* and cannot form a syllable without one.

14. How is the sound of *f* made? The sound of *f* is made by placing the *under lip* against the *teeth* and then forcing the breath between them.

15. Explode the sound of *f* four times. — — — — as in *fife*, *fun*, etc.

16. Give words in which this sound occurs. *Life*, *fifty*, *fun*, *fuss*, *fur*, etc.

17. Give other illustrations.

18. What kind of a consonant is *f*? *F* is a *labial aspirate*.

19. Why is it a labial? *F* is called a *labial*, because it *cannot be made* without the *lips*.

20. Why is it an aspirate? *F* is an *aspirate*, because its sound is a *mere breathing*.

21. What kind of a letter is *g*? *G* is a *consonant*, because it is always used in connection *with a vowel* and cannot form a syllable without a vowel.

22. How many sounds has *g*? *G* has *two* sounds the *hard* and the *soft*.

23. How is the hard sound of *g* made? The *hard* sound of *g* is made by placing the *tongue* against the *palate* and forcing it away with the *tone-breath*.

24. Give words containing this sound. Goat, jug, gargle, gudgeon, etc.

25. Give other illustrations.

26. Make or explode the hard sound of *g* four times.

— — — — as in gag, gun, etc.

27. What kind of a consonant is hard *g*? Hard *g* is a *palatal subvocal*.

28. Why is it a palatal? *G* hard is a *palatal*, because the tone is obstructed in the *palate* and the sound *cannot be made* without the *palate*.

29. Why is it a subvocal? *G* hard is a *subvocal*, because its sound is an *undertone*.

LESSON XIII.

CLASSES AND SOUNDS OF LETTERS CONTINUED.—G, H AND I.

1. How is soft *g* made? *Soft g* is made by placing the *tongue* against the *teeth* and forcing it away with the *tone-breath*.

2. Make the sound of soft *g* three times. — — — as in gin, cage, etc.

3. Give words containing soft *ġ*. *George*, *germ*, *ġin*, *ġinger*, etc.

4. Give other illustrations.

5. What kind of a letter then is soft *ġ*? Soft *ġ* is a *linguo-dental subvocal*.

6. Why is it a *linguo-dental*? Soft *ġ* is a *linguo-dental*, because it cannot be made *without* the *tongue* and *teeth*.

7. Why are both hard and soft *ġ* subvocals? *G* hard and *ġ* soft are subvocals, because their *sounds* are *undertones*.

8. How are the sounds of *g* marked? The *soft* sound is marked with a dot over it (*ġ*) and the *hard* sound is distinguished by having no mark.

9. What kind of a letter is *h*? *H* is a *consonant*, because it is always used in connection *with a vowel* and cannot form a syllable without a vowel.

10. How is the sound of *h* made? The sound of *h* is made by placing the tongue almost against the *palate* and forcing the *breath* between.

11. Make the sound of *h* three times. — — — as in *hind*, *his*, etc.

12. Give words containing *h*. *Horse*, *house*, *hire*, *his*, *hit*, *has*.

13. Give other illustrations.

14. What kind of consonant then is *h*? *H* is a *palatal aspirate*.

15. Why is it a *palatal*? *H* is a *palatal*, because its sound cannot be made without the *palate*.

16. Why is it an *aspirate*? *H* is an *aspirate*, because its sound is a mere breathing.

17. What kind of a letter is *i*? *I* is a *vowel*, because all of its sounds are full, clear *tones*.

18. How many sounds has *i*? *I* has *four* sounds.

19. How are these sounds made? These sounds are made with all the organs of speech *open*.

20. Give words in which they are found. *P¹ine*, *p²in*, *s³ir*, *ma⁴chine*.

21. What is the first sound of *i*? The first sound of *i* is — as in *p¹ine*.

22. Give three other words containing this sound.
23. What is the second sound of *i*? The second sound of *i* is \surd as in *pīn*.
24. Give three examples of this sound.
25. What is the third sound of *i*? The third sound of *i* is $\bar{\sim}$ as in *sīr*.
26. Give three other examples of this sound.
27. What is the fourth sound of *i*? This sound of *i* is \wedge as in *machīne*.
28. Give three other examples of this sound.
29. Make or explode the four sounds of *i*, giving the words in which they are found. First, $\bar{\sim}$ as in *pīne*, second \surd as in *pin*, third $\bar{\sim}$ as in *sīr*, fourth, \wedge as in *machīne*.
30. Repeat them until they are mastered.

LESSON XIV.

CLASSES AND SOUNDS OF LETTERS CONTINUED.—J, K
AND L.

1. What kind of a letter is *j*? *J* is a *consonant*, because it cannot be *sounded* in a syllable *without a vowel*.
2. How is the sound of *j* made? The sound of *j* is made by placing the *point* of the *tongue* against the *front teeth* and forcing the *tone-breath* between.
3. Make or explode the sound of *j*. — — — — as in *jig*, *jar*, *jam*, etc.
4. Illustrate the sound of *j* by several examples. *Joke*, *June*, *July*, *judge*.
5. Give other examples.
6. What kind of a consonant is *j*? *J* is a *linguo-dental subvocal*.
7. Why a *linguo-dental*? *J* is a *linguo-dental*, because it is a *tongue-teeth* sound and cannot be made without the tongue and teeth.
8. Why a *subvocal*? *J* is a *subvocal*, because its sound is an *undertone*.

9. What kind of letter is *k*? *K* is a *consonant*, because it cannot be used in a *syllable* without a vowel.

10. How is the sound of *k* made? The sound of *k* is made by placing the *tongue* against the *palate* and then forcing it away by *the breath*.

11. Make or explode the sound of *k*. — — — — as in keg, kid, etc.

12. Illustrate by several examples. Kite, kitten, cake, trunk, bank, etc.

13. Give other illustrations.

14. What kind of a consonant is *k*? *K* is a *palatal aspirate*.

15. Why is *k* a palatal? *K* is a *palatal*, because its sound cannot be made *without the palate*.

16. Why is it an aspirate? *K* is an *aspirate*, because its sound is a mere breathing.

17. What is *l*? *L* is a *consonant*, because it cannot be sounded *without a vowel*.

18. How is the sound of *l* made? The sound of *l* is made by placing the *point* of the *tongue* against the *teeth* or *upper dental arch* and forcing the *tone-breath* around it.

19. Make the sound of *l* six times. — — — — — as in lull, lag, etc.

20. Illustrate this sound by examples. Lull, like, lute, lily.

21. Give other illustrations.

22. What kind of a consonant is *l*? *L* is a *lingual subvocal*.

23. Why is *l* a lingual? *L* is a *lingual*, because its sound cannot be made *without the tongue*.

24. Why is it a subvocal? *L* is a *subvocal*, because its sound is an *undertone*.

LESSON XV.

CLASSES AND SOUNDS OF LETTERS CONTINUED.—M, N AND O.

1. What is *m*? *M* is a *consonant*, because it cannot form a *syllable* without a vowel.

2. How is the sound of *m* made? The sound of *m* is made by closing the *lips* and then uttering *sound* through the *nose*.

3. Make or explode the sound of *m* six times. — — —
— — — as in *mum*, *mix*, etc.

4. Illustrate by examples the sound of *m*. *Memory*, *morning*, *mug*, etc.

5. Give other illustrations.

6. What kind of consonant is *m*? *M* is a *labial subvocal*.

7. Why is *m* a labial? *M* is a *labial*, because its sound cannot be made *without* the *lips*.

8. Why is *m* a subvocal? *M* is a *subvocal*, because its sound is an *undertone*.

9. What is *n*? *N* is a *consonant*, because it cannot form a syllable without a *vowel*.

10. How many sounds has *n*? *N* has two sounds.

11. How is the first sound of *n* made? The first sound of *n* is made; by placing the tongue against the roof of the mouth, so as to cut off breath, and then forcing or uttering *sound* through the *nose*.

12. Give words containing this sound. *Nine*, *none*, *no*, *not*, *knight*, etc.

13. Give other illustrations of this sound.

14. Make or utter the first sound of *n* four times. — —
— — as in *nun*, *nag*, *not*, etc.

15. What kind of a consonant is *n* with this sound? *N* with this sound is a *linguo-nasal subvocal*.

16. Why is it a *linguo-nasal*? The first sound of *n* is a *linguo-nasal*, because its sound cannot be made without the *tongue* and *nose*.

17. Why is it a subvocal? The first sound of *n* is a *subvocal* because its sound is an *undertone*.

18. How is the second sound of *n* made? This sound of *n* is made by closing the palate and uttering tone through the *nose*.

19. Make or utter this sound of $\underset{\text{r}}{n}$ four times. — — — —
as in $\underset{\text{r}}{i}nk$, $\underset{\text{r}}{s}ink$, $\underset{\text{r}}{E}nglish$, $\underset{\text{r}}{a}nger$, etc.

20. Give words in which this sound is found. $\text{In}_{\text{r}}\text{k}$, $\text{a}_{\text{r}}\text{ng}_{\text{r}}\text{er}$, $\text{ba}_{\text{r}}\text{nk}$, $\text{su}_{\text{r}}\text{nk}$, $\text{bu}_{\text{r}}\text{nk}$, $\text{E}_{\text{r}}\text{ng}_{\text{r}}\text{lish}$, $\text{sa}_{\text{r}}\text{nk}$, etc.

21. Give other illustrations of this sound.

22. What kind of a consonant then is second n_{r} ? Second n_{r} is a *palato-nasal subvocal*.

23. Why is second n_{r} a palato-nasal? Second n_{r} is a *palato-nasal*, because its sound cannot be made without the *palate* and *nose*.

24. Why is second n_{r} a subvocal? It is a *subvocal*, because its sound is an *undertone*.

25. How are the sounds of *n* distinguished in writing or printing? The sounds are distinguished by a half cross under the second.

26. Illustrate. $\text{In}_{\text{r}}\text{k}$, $\text{si}_{\text{r}}\text{nk}$, $\text{ba}_{\text{r}}\text{nk}$, $\text{su}_{\text{r}}\text{nk}$, etc.

27. What kind of letter is *o*? *O* is a *vowel*, because all of its sounds are full, clear tones.

28. How are its sounds made? The sounds of *o* are made with *all* the *organs* of *speech* open.

29. How many sounds has *o*? *O* has six sounds called the first, second, third, fourth, fifth and sixth sounds.

30. Give words in which they are found. $\text{N}^1\text{õ}$, $\text{n}^2\text{õt}$, $\text{n}^3\text{ör}$, $\text{w}^4\text{õlf}$, $\text{m}^5\text{õve}$, $\text{d}^6\text{õve}$.

31. What is the first sound of *o*? The first sound of *o* is — as in $\text{n}^1\text{õ}$.

32. Give three other examples of this sound.

33. What is the second sound of *o*? The second sound of *o* is ∩ as in $\text{n}^2\text{õt}$.

34. Give three other examples of this sound.

35. What is the third sound of *o*? The third sound of *o* is — as in $\text{n}^3\text{ör}$.

36. Give three other examples of this sound of *o*.

37. What is the fourth sound of *o*? The fourth sound of *o* is ^ as in $\text{w}^4\text{õlf}$.

38. Give three other examples of this sound.

39. What is the fifth sound of *o*? The fifth sound of *o* is — as in $\text{m}^5\text{õve}$.

40. Give three other examples of this sound.
41. What is the sixth sound of *o*? The sixth sound of *o* is — as in *dove*.
42. Give three other examples of this sound.
43. Give all the sounds of *o*. First = as in *nō*, second ∪ as in *nōt*, third ¨ as in *nör*, fourth ^ as in *wölf*, fifth = as in *mōve*, sixth — as in *dove*.
44. Repeat them until mastered.
45. How are the sounds of vowels marked? As in *o*, vowels have the macron (—) over the first sound, the breve (∪) over the second, the diaeresis (¨) over the third, the circumflex (^) over the fourth, the tilde (~) over the fifth, and the sub-dot (.) under the sixth.

LESSON XVI.

CLASSES AND SOUNDS OF LETTERS CONTINUED.—P, Q, R
AND S.

1. What kind of a letter is *p*? *P* is a *consonant*, because it cannot be used *without a vowel*.
2. How is this sound made? The sound of *p* is made by *closing* the lips and then *forcing* them apart with the breath.
3. Explode or utter the sound of *p* six times. — — —
— — — as in *pip*, *pipe*, etc.
4. Illustrate this sound by examples. *Pipe*, *pop*, *paper*, *puppet*, etc.
5. Give three other examples of this sound.
6. What kind of a *consonant* then is *p*? *P* is a *labial aspirate*.
7. Why is *p* a labial? It is a *labial*, because its sound cannot be made *without the lips*.
8. Why is *p* an aspirate? *P* is an *aspirate*, because its sound is a *mere breathing*.
9. What is *q*? *Q* is a *consonant*, because it cannot form a syllable *without a vowel*.
10. What sound has *q*? *Q* has *no sound* of its own but *qu* is equal to *kw*.

11. What is *r*? *R* is a *consonant*, because it cannot form a *syllable without a vowel*.

12. How is the sound of *r* made? The sound of *r* is made by placing the *sides of the tongue* against the teeth and forcing the *tone-breath over the point* of it.

13. Make the sound of *r* six times. — — — — — as in roar, soar, etc.

14. Illustrate by giving words. Rural, rum, roar, roam, aurora, etc.

15. Give four other examples.

16. What kind of a consonant then is *r*? *R* is a *lingual subvocal*.

17. Why is *r* a *lingual*? *R* is a *lingual*, because its sound cannot be made *without the tongue*.

18. Why is *r* a *subvocal*? *R* is a *subvocal*, because its sound is an undertone.

19. What is *s*? *S* is a *consonant*, because it cannot be used *without a vowel*.

20. How many sounds has *s*? *S* has *two* sounds a sharp and a dull sound.

21. How is the sharp sound made? *This sound* is made by placing the tongue against the teeth and then forcing the *breath* between them.

22. How is the dull sound made? The dull sound of *s* is made by placing the tongue against the teeth and then forcing the *tone-breath* between them.

23. Make the sound of sharp *s* six times. — — — — — as in sin, sassafras, etc.

24. Make the sound of dull *s* six times. — — — — — as in rise, resume, etc.

25. Illustrate by examples the sharp sound of *s*. Side, hiss, missive, combustion, fuss, etc.

26. Give other illustrations.

27. Illustrate dull *s*. Rose, repose, arise, desire, resound, etc.

28. Give other illustrations.

29. What kind of consonant is sharp *s*? Sharp *s* is a *linguo-dental aspirate*.

30. Why is it a linguo-dental? Sharp *s* is a *linguo-dental*, because its sound cannot be made without the *tongue* and *teeth*.

31. Why is it an aspirate? Sharp *s* is an *aspirate*, because its sound is a *mere breathing*.

32. What kind of a consonant is dull *s*? Dull *s* is a linguo-dental subvocal.

33. Why is it a linguo-dental? Dull *s* is a *linguo-dental*, because its sound cannot be made without the *tongue* and *teeth*.

34. Why is dull *s* a subvocal? Dull *s* is a *subvocal*, because its sound is an *undertone*.

35. How are the sounds of *s* marked? The dull sound is marked by the half cross placed under it ($\underset{\cdot}{s}$) and the sharp sound is distinguished by not being marked.

LESSON XVII.

CLASSES AND SOUNDS OF LETTERS CONTINUED.—T AND U.

1. What is *t*? *T* is a *consonant*, because it cannot form a syllable without a vowel.

2. How is the sound of *t* made? The sound of *t* is made by placing the tongue against the teeth and forcing it away with the breath.

3. Make the sound of *t* six times and until mastered. — — — — as in tight, tan, etc.

4. Illustrate by examples. Total, tape, top, tub, title, totter, etc.

5. Give four other examples.

6. What kind of consonant is *t*? *T* is a *linguo-dental aspirate*.

7. Why is it a linguo-dental? *T* is a linguo-dental, because its sound is made by *obstructing the breath* with the tongue and teeth and cannot be made without the tongue and teeth.

8. Why is it an aspirate? *T* is an *aspirate*, because its sound is a *mere breathing*.

9. What is *u*? *U* is a *vowel*, because its sounds are all *full, clear tones*.

10. How are the sounds of *u* made? These sounds are made with *all the organs of speech open*.

11. How many sounds has *u*? *U* has *four* sounds called the first, the second, the third and the fourth.

12. Give words in which they are found. $\overset{1}{T}\overset{2}{u}\overset{3}{b}\overset{4}{e}$, $\overset{1}{t}\overset{2}{u}\overset{3}{b}$, $\overset{1}{f}\overset{2}{u}\overset{3}{r}$, $\overset{1}{f}\overset{2}{u}\overset{3}{l}\overset{4}{l}$.

13. What is the first sound of *u*? The first sound of *u* is $\overset{1}{-}$ as in $\overset{1}{t}\overset{2}{u}\overset{3}{b}\overset{4}{e}$.

14. Give three other examples of this sound.

15. What is the second sound of *u*? The second sound of *u* is $\overset{2}{-}$ as in $\overset{1}{t}\overset{2}{u}\overset{3}{b}$.

16. Give three other examples of this sound.

17. What is the third sound of *u*? This sound is $\overset{3}{-}$ as in $\overset{1}{f}\overset{2}{u}\overset{3}{r}$.

18. Give three other words containing this sound and explain them.

19. What is the fourth sound of *u*? This sound is $\overset{4}{-}$ as in $\overset{1}{f}\overset{2}{u}\overset{3}{l}\overset{4}{l}$.

20. Give three other examples containing this sound.

21. Give all the sounds of *u*. First $\overset{1}{-}$ as in $\overset{1}{t}\overset{2}{u}\overset{3}{b}\overset{4}{e}$, second $\overset{2}{-}$ as in $\overset{1}{t}\overset{2}{u}\overset{3}{b}$, third $\overset{3}{-}$ as in $\overset{1}{f}\overset{2}{u}\overset{3}{r}$, fourth $\overset{4}{-}$ as in $\overset{1}{f}\overset{2}{u}\overset{3}{l}\overset{4}{l}$.

22. Repeat these till mastered.

23. How are the sounds of *u* marked? The sounds of *u* are marked the same as the first, second, third and fourth sounds of *other vowels*.

LESSON XVIII.

CLASSES AND SOUNDS OF LETTERS CONTINUED.—V, W, X AND Y.

1. What kind of a letter is *v*? *V* is a *consonant*, because it cannot form a syllable *without a vowel*.

2. How is the sound of *v* made? This sound is made by obstructing the *tone-breath* by the *under lip*.

3. Make or explode the sound six times and until mastered.
 — — — — — as in *vine, revive, etc.*

4. Illustrate this sound by examples. Vase, visor, vote, vivacious.

5. Give three other examples.

6. What kind of a consonant is *v*? *V* is a *labial subvocal*.

7. Why is *v* a labial? *V* is a labial, because its sound cannot be made *without the lips*.

8. Why is it a subvocal? *V* is a subvocal, because its sound is an *undertone*.

9. What kind of a letter is *w*? *W* is a *consonant*, because it cannot form a syllable without the *aid* of a *vowel*.

10. How is the sound of *w* made? This sound is made by passing the *tone-breath* through a small, round opening *between the lips*.

11. Make the sound of *w* six times and until mastered.
— — — — — as in wolf, wine, etc.

12. Give examples of this sound? Work, wear, wring, swing, workman, etc.

13. Give other examples of this sound.

14. What kind of consonant is *w*? *W* is a *labial subvocal*.

15. Why is it a labial? *W* is a *labial*, because its sound cannot be made without the lips.

16. Why is it a subvocal? *W* is a subvocal, because its sound is an *undertone*.

17. What is *x*? *X* has no sound of its own but is equal to *ks*.

18. What kind of letter is *y*? *Y* is a *vowel*, because its sounds are *full, clear tones*.

19. How many sounds has *y*? *Y* has *three* sounds.

20. How are these sounds made? These sounds are made with *all the organs of speech open*.

21. Give words in which these sounds are found. $\overset{1}{T}\overset{2}{y}\overset{3}{p}\overset{4}{e}$,
 $\overset{5}{h}\overset{6}{y}\overset{7}{m}\overset{8}{n}$, $\overset{9}{m}\overset{10}{y}\overset{11}{r}\overset{12}{r}\overset{13}{h}$.

22. What is the first sound of *y*? The first sound of *y* is \bar{y} as in $\bar{t}\bar{y}\bar{p}\bar{e}$.

23. Give three other words containing this sound.

24. What is the second sound of *y*? This sound of *y* is $\underset{1}{y}$ as in $\overset{2}{h}\overset{3}{y}\overset{4}{m}\overset{5}{n}$.

25. Give three other words in which this sound is found.
26. What is the third sound of *y*? This sound is \ddot{y} as in *mÿrrh*.
27. Give three other words in which this sound is found.
28. Make the three sounds of *y* giving the words in which they are found. First \bar{y} as in *tÿpe*, second $\underset{\sim}{y}$ as in *hÿmn*, third \ddot{y} as in *mÿrrh*.
29. Repeat these until they are mastered.

LESSON XIX.

CLASSES AND SOUNDS OF LETTERS CONTINUED.—DOUBLE CONSONANTS—Z AND TH.

1. What kind of letter is *z*? *Z* is a *consonant*, because it cannot form a *syllable* without a *vowel*.
2. How many sounds has *z*? *Z* has but *one* sound.
3. How is the sound of *z* made? The sound of *z* is made by placing the *point* of the *tongue* against the *front teeth* and then *forcing* the tone-breath *between* them.
4. Make or explode the sound of *z* four times. — — — —
as in *zone*, *size*, etc.
5. Illustrate the sound of *z*. *Zigzag*, *frozen*, *dizzy*, *doze*, *freeze*, *fuzz*, etc.
6. Give other examples containing this sound.
7. What kind of a consonant then is *z*? *Z* is a *linguo-dental subvocal*.
8. Why is *z* a *linguo-dental*? *Z* is a *linguo-dental*, because its sound cannot be made without the *tongue* and *teeth*.
9. Why is *z* a subvocal? *Z* is a subvocal; because its sound is an *undertone*, half-way between the *full, clear sound* of a *vowel* and the *breathing* of an *aspirate*.
10. What is *th*? *Th* is a *double* consonant, because it consists of two consonants written together having a different sound from that which either of them expresses.
11. Why is *th* a consonant? *Th* is a consonant, because it cannot be *sounded* without a *vowel*.

12. How many sounds has *th*? *Th* has *two* sounds, the sharp and the dull.

13. How is the sharp sound of *th* made? The sharp sound of *th* is made by placing the tongue against the front teeth and forcing through the breath.

14. Give examples of this sound. Thin, throw, thought, think, thatch, etc.

15. Give other examples.

16. Make the sharp sound of *th* five times. — — — — —
as thin, etc.

17. What kind of a letter then is sharp *th*? Sharp *th* is a *linguo-dental aspirate*.

18. Why is it a *linguo-dental*? Sharp *th* is a *linguo-dental*, because its sound cannot be made without the *tongue* and *teeth*.

19. Why is it an aspirate? Sharp *th* is an *aspirate*, because its sound is a mere *breathing*.

20. How is dull *th* made. Dull *th* is made by placing the tongue against the front teeth and *forcing* through the *tone-breath*.

21. Give examples containing this sound. *Th*is, *th*at, *th*ese, *th*ose, *th*ither, etc.

22. Make the dull sound of *th* five times. — — — — —
as in *this*, *these*, etc.

23. What kind of a consonant then is dull *th*? Dull *th* is a *linguo-dental subvocal*.

24. Why is it a *linguo-dental*? Dull *th* is a *linguo-dental*, because its sound cannot be made without the *tongue* and *teeth*.

25. Why is it a *subvocal*? Dull *th* is a *subvocal*, because its sound is an *undertone*.

26. How are the sounds of *th* marked? These sounds are marked the same as those of *s* with a half cross underneath the dull sound, the sharp sound is distinguished by not being marked at all.

LESSON XX.

CLASSES AND SOUNDS OF LETTERS CONTINUED.—DOUBLE CONSONANTS—PH AND WH.

1. What is *ph*? *Ph* is a consonant, because it cannot form a syllable without a vowel.

2. How is the sound of *ph* made? This sound is made by placing the under lip against the upper teeth and then forcing through the breath.

3. Give words containing this sound. Philip, philosopher, philanthropy, etc.

4. Give other examples.

5. Explode the sound of *ph* six times. — — — — —
as in Philip, trophy, etc.

6. What kind of a consonant then is *ph*? *Ph* is a *labial aspirate*.

7. Why is *ph* a *labial*? *Ph* is *not* a *labial*, because its sound is made by the *lips alone* but because it cannot *be made without them*.

8. Why is *ph* an aspirate? *Ph* is an aspirate, because its sound is a mere breathing.

9. What is *ch*? *Ch* is a double consonant; because it consists of two consonants, having a different sound from that which either of them expresses and cannot form a syllable without a vowel.

10. How many sounds has *ch*? *Ch* has *two* sounds the hard and the soft.

11. How is the hard sound made? This sound is made by placing the tongue against the teeth and forcing it away with the breath.

12. Give examples of this sound? Chop, chew, chill, chide, chum, etc.

13. Give other examples.

14. Make or utter this sound six times. — — — — —
as in chop, rich, etc.

15. What kind of consonant then is hard *ch*? Hard *ch* is a *linguo-dental aspirate*.

16. Why is it a *linguo-dental*? Hard *ch* is a *linguo-dental*, because its sound cannot be made without the *tongue* and *teeth*.

17. Why is it an aspirate? Hard *ch* is an aspirate, because its sound is a *mere breathing*.

18. How is the soft sound of *ch* made? This sound, like that of *th*, is made by placing the tongue near the front teeth and then forcing the breath between.

19. Explode the soft sound of *ch* six times. — — — —
— — — as in *chaise*.

20. Give words in which this sound is found. *Chicanery*, *chaise*, etc.

21. Give other examples.

22. What kind of a consonant then is soft *ch*? Soft *ch* is a *linguo-dental* aspirate.

23. Why is it a *linguo-dental*? Soft *ch* is a *linguo-dental*, because its sound cannot be made without the *tongue* and *teeth*.

24. Why is it an aspirate? Soft *ch* is an aspirate, because its sound is a *mere breathing*.

25. In what column of the table are *ch* hard and soft found? Both sounds are found in the column of *linguo-dental aspirates*.

26. How are the sounds of *ch* marked? The sounds of *ch* are marked the same as those of *s* and *th*.

27. What is *wh*? *Wh* is a double consonant, because the *two letters* have but *one sound* and that different from the sound of either of them and because it cannot form a syllable without a vowel.

28. How is the sound of *wh* made? The sound of *wh* is made by *nearly closing the lips* and then, as they *gradually* open, forcing the breath between them.

29. Utter or explode the sound of *wh* six times. — — —
— — — as in *when*, *whine*, etc.

30. Give examples containing this sound. *White*, *whistle*, *which*, etc.

31. Give other examples.

32. What kind of consonant then is *wh*? *Wh* is a *labial aspirate*.

33. Why is it a *labial*? *Wh* is a *labial*, because its sound cannot be made without the *lips*.

34. Why is *wh* an aspirate? *Wh* is an aspirate, because its sound is a mere breathing.

35. Where is it found in the diagram? *Wh* is found in the diagram in the column of *labial aspirates*.

LESSON XXI.

CLASSES AND SOUNDS OF LETTERS CONTINUED.—DOUBLE CONSONANTS—GH, NG AND SH.

1. What is *gh*? *Gh* is a *double consonant*; because it is two consonants written together, having a sound different from that of either of them and cannot form a syllable without a vowel.

2. How is this sound made? The sound of *gh*, like that of *f*, is made *chiefly by the lips*.

3. Explode this sound six times. — — — — — as in rough, tough, etc.

4. Give examples of this sound. Rough, enough, tough, etc.

5. Give other illustrations.

6. What kind of consonant then is *gh*? *Gh* is a *labial aspirate* like *f* and for *the same reasons*.

7. Is *gh* in *ghost* a double consonant? *Gh* in *ghost* is not a double consonant, because the sound of both is the same as that of *g* hard. *G* and *h* are separate, *G* has the hard sound and *h* is silent.

8. What is *ng*? *Ng* is a *double consonant*, because it cannot form a syllable without a vowel.

9. How is the sound of *ng* made? The sound of *ng* is made by placing the *tongue* against the *palate* and then forcing the *tone-breath* through the nose.

10. Explode this sound six times. — — — — — as in song, string, etc.

11. Give examples of this sound. Song, long, gong, prong, ring, etc.

12. Give other illustrations of this sound.

13. What kind of a consonant then is *ng*? *Ng* is a *palato-nasal* subvocal.

14. Why is it a *palato-nasal*? *Ng* is a palato-nasal, because its sound cannot be made without the *palate* and *nose*.

15. Why is it a subvocal? *Ng* is a subvocal, because its sound is an *undertone*.

16. What is *sh*? *Sh* is a *double consonant*; because it is two consonants written together, having a sound different from that of either of them and cannot form a syllable without a vowel.

17. How is its sound made? The sound of *sh* is made by placing the point of the tongue near the front teeth and forcing through the breath.

18. Explode the sound six times. — — — — — as in sham, shine, etc.

19. Illustrate this sound by examples. Ship, shawl, shoe, shine, etc.

20. Give other illustrations.

21. What kind of consonant then is *sh*? *Sh* is a *linguo-dental* aspirate.

22. Why is it a *linguo-dental*? *Sh* is a *linguo-dental*, because its sound cannot be made without the tongue and teeth.

23. Why is it an aspirate? *Sh* is an aspirate, because its sound is a mere breathing.

24. How many sounds have we now found? We have now found *fifty-six sounds*.

25. Are these sounds all different? These sounds are not *all* different, for *some* are *substitutes* for *others*.

26. Illustrate. *K* is a substitute for the hard sound of *c* and *s* for its soft sound. Also the *three* sounds of *y* are substitutes for the *three first* sounds of *i*.

27. Give other examples.

28. Are there any other elementary sounds? There are

no other elementary sounds. The groups of vowels all have either the sound of one of the single vowels or a compound sound.

29. Illustrate this. The sound of *ai* in *fail* is the same as the first sound of *ā* and hence has *no new* sound. The sound of *ou* in *our* is *compound* and not elementary.

30. What is a compound sound? A compound sound is one which can be separated into two or more *elementary sounds*.

31. Illustrate. The sound of the letter *k* is *simple* but the sound heard in the word *bat* is *compound*, because it can be separated into three other sounds.

32. Give other examples.

LESSON XXII.

CLASSES AND SOUNDS OF LETTERS CONTINUED.—DIPH- THONGS AND DIGRAPHS.

1. Give some diphthongs. *Ui, ue, oi, ou, ow.*
2. What is *ui*? *Ui* in most situations is a *diphthong*.
3. Why is *ui* a diphthong? *Ui* is a *diphthong*, because it is *two vowels* written together having *one sound different* from that which *either of them expresses*.
4. Illustrate. In the words *liquidate* and *iniquity* *ui* has a sound *different* from *any sound* of either *u* or *i*. Also in the word *quit*, *quinine* and *quibble*.
5. Give other illustrations.
6. What is *ue*? *Ue* is a *diphthong* in most situations.
7. Why is *ue* a diphthong? *Ue* is a diphthong; because it is *two vowels* written together, having *one sound different* from that which *either* of them expresses.
8. Illustrate. *Ue* in the words *liquefy* and *consequence* has a sound *different* from that of *either u* or *e*. Also in the words *queen*, *query* and *question*.
9. Give other illustrations.
10. What is *oi*? *Oi* is a *diphthong*, because it is *two vowels*

written together having *one sound different* from that which *either* of them expresses.

11. Illustrate. *Oi* in the words boil, coil, turmoil etc., has one sound different from that of *either* of its vowels. Also in the words toil, soil and broil.

12. Give other illustrations.

13. What are *ou*, *ow* etc.

14. Give digraphs. *Oa*, *ao*, *oo*, *ee*, *aa*, *ai*, *ea* etc.

15. What is *oa*? *Oa* is a *digraph* or *improper diphthong*.

16. Why is *oa* a digraph? *Oa* is a *digraph*, because it is two vowels written together having the *same sound* as *one* of them.

17. Illustrate. *Oa* in the words oats, board, hoard, road etc. has a sound which is a *substitute* for the *first* sound of *o*. Also in toad, goad, poach etc.

18. Give other illustrations.

19. What is *ao*? *Ao* in some situations is a *digraph*.

20. Why is *ao* a digraph? *Ao* is a *digraph*, because it is *two vowels* written together having the *same* sound as *one* of them.

21. Illustrate. *Ao* as in *gaol* has the *first* sound of *a*.

22. What is *oo*? *Oo* is a *digraph*, because it is *two vowels* written together having the *same sound* as *one* of them.

23. Illustrate. *Oo* in *boot* has the *fifth* sound of *o*, \sim as in *mōve*; in *foot* it has the *fourth* sound of *o*, \wedge as in *wōlf* etc.

24. Give other illustrations.

25. What are *ee*, *aa* etc.?

26. What is *ai*? *Ai* is a digraph, because it is *two vowels* written together having the *same* sound as *one* of them.

27. Illustrate. *Ai* in fail, mail, sail etc. has the first sound of *a*, $\bar{=}$ as in *fāte*. Also in the words hail, pail, flail etc.

28. Give other illustrations.

29. What is *ea*? *Ea* is a *digraph*, because it is *two vowels* written together having the same sound as *one* of them.

30. Illustrate. *Ea* in eat, meat, seat, retreat etc. has the

first sound of *e* and in *rĕad*, *brĕad*, *hĕad* etc., it has the second sound of *e*.

31. Give other illustrations.

LESSON XXIII.

CLASSES AND SOUNDS OF LETTERS CONTINUED.—TRIPH- THONGS AND TRIGRAPHS.

1. Give some triphthongs. *Uoy*, *uoi*, *coi*, *eau*, *iew*, *ieu*, *uay* etc.

2. What is *uoy*? *Uoy* is a *triphthong*, because it is three vowels written together having a *different* sound from that which is expressed by *any single one* of them.

3. Illustrate. *Uoy* in *buoy*, *buoyant* and *buoyancy* is different in sound from that of either *u*, *o* or *y*.

4. Give other illustrations.

5. What is *uoi*? *Uoi* is a *triphthong*, because it is *three* vowels written together having a sound different from that which is expressed by *any single one* of them.

6. Illustrate. *Uoi* in *quoit*, *quoit-player* etc. has a sound different from that of either *u*, *o* or *i*.

7. Give other illustrations.

8. What is *eau*? *Eau* in some situations is a *triphthong*, because it is three vowels written together having a sound *different* from that expressed by *any single one* of them.

9. Illustrate. *Eau* in *beau* and *beaux* has a sound different from that of either *e*, *a* or *u*.

10. Give some trigraphs? *Eau*, *aye*, *awe*, *eou*, *eye*, *aou*, *owe* etc.

11. What is *eau*? *Eau* is in some situations a *trigraph*.

12. Why is it a trigraph? *Eau* is a *trigraph*, because it is *three vowels* written together having the *same sound* as *one* of them.

13. Illustrate. *Eau* in *beautiful*, *beauteous*, *beauty* etc. has the first sound of *u*, — as in *tūbe*.

14. Give other illustrations.

15. Explain *aye* as in *aye* in the same way.

16. What is *awe*? *Awe* is a *trigraph*, because it is three vowels written together having the *same sound* as one of them.

17. Illustrate. *Awe* in *awe*, *awe-struck* etc. has the fourth sound of *a*, \wedge as in *fâll*; *au* in *caoutchouc* has the first sound of *o*, $\bar{=}$ as in *nô*.

18. How can diphthongs, digraphs, triphthongs and trigraphs be recognized when they are found? They can be recognized by applying to them their definitions as given above and observing whether they fulfil them or not.

19. What is the next lesson? The next lesson is the Diagram of Orthography filled up.

20. What have the class now learned? The class have learned in the preceding lessons to draw the blank diagram and to fill it up from the table on the next page after it.

21. For what is this diagram *now* intended? This filled up diagram is to be used as a test or proof of that work's correctness.

LESSON XXIV.

DIAGRAM OF ORTHOGRAPHY, (FILLED.)

<i>Names.</i>	<i>Subvocals.</i>	<i>Aspirates.</i>
Labials.	b, m, v, w, ph.	ph, f, p, wh, gh.
Linguals.	r, l.	
Linguo-dentals.	d, g, j, s, y, z, th.	ç, s, t, th, ch, ch, sh.
Linguo-nasals.	n.	
Palatals.	g.	c, h, k, gh.
Palato-nasals.	ng, ñ.	
Irregulars.	qu = k and w.	x = k and s.
Vowels.	<i>1</i> <i>2</i> <i>3</i> <i>4</i> <i>5</i> <i>6</i> ā ä ä á ã ē ě ë ī ĭ ï î ō ö ö ô õ ȝ ū ů ü û ŷ ȳ ȳ	
Diphthongs.	ei, ey, ew, ou, oy, ow, oi, ui, ue etc.	
Digraphs.	aa, ae, ai, ao, au, ay, aw, ea, ee, ei, eo, eu, ey, ow, ie, oa, oo, oe, oi etc.	
Triphthongs.	uoy, uoi, eoi <i>in Bourgeois</i> , iew, uay, eau <i>in beau</i> , ieu etc.	
Trigraphs.	aye, awe, eau, eou, eye, aou, owe etc.	
Irregulars.	w, as vowel, no sound.	

Consonants and Consonant Groups.

Vowels and Vowel Groups.

Letters and letter groups marked and numbered.

LESSON XXV.

Here make, utter or explode the sounds of all the letters and groups of letters in the English language. Explode each sound forcibly six times. Explode the different sounds of the vowels and double consonants separately. Here is the entire list. Learn to expand the lungs by drawing full breath. Continue this exercise even after the sounds are learned for the improvement of the voice.

<i>Letters.</i>	<i>Double Consonants.</i>	<i>Diphthongs.</i>	<i>Di-graphs.</i>	<i>Triphthongs.</i>	<i>Trigraphs.</i>
ā, ă, ä, á, ã	th, th̄	ei	ae	iew	aye
b	ph, ph̄	ey	oe	uoy	awe
c, ç	ch, ch̄	ew	aa	uoi	eau
d	wh	ow	ai	uay	eou
ē, ě, ĕ	gh, gh̄	oy	ao	ieu	eye
f	ng	ou	au	eau	iew
g, ġ	sh	oi	ay	eoi	owe
h	etc.	ui	aw	etc.	aou
ī, ĭ, î, î̇		ue	ea		etc.
j		etc.	ee		
k			ei		
l			ie		
m			eo		
n, ñ			eu		
ō, ȝ, ö, ô, õ, ȝ			ey		
p			ow		
q			oa		
r			oo		
s, ş			oi		
t			etc.		
û, ŭ, ü, û					
v					
w					
x					
ȳ, ȳ̇, ȳ̈					
z					

LESSON XXVI.

TABLE OF SUBSTITUTES.

No. of Sounds in English.	No. Elementary Sounds.	Double Consonant and Letter Substitutes.	Diphthong and Digraph Substitutes.	Triphthong and Trigraph Substitutes.
1 ā	1 ā		ai in fail, ei in veil, ey in they, aa in Aaron, ao in gaol.	aye in aye, uoi in quoit.
2 æ	2 æ			
3 ā	3 ā			
4 ā	4 ā			
5 ā	5 ā			
b				
c	4 ā	3 ō	au in maul, ou in sought.	awe in awe- struck.
d	5 ā		ea in wear, ei in heir.	
e	b			
e	c	k, gh in lough.		
e	c			
f	y	s		
g	d			
g				
h	e	4 ī	ea in weal, ee in feet, ie in fiend.	uay in quay.
i	e		ay in says, ie in friend.	
i	e	3 ī		
i	e	6 ō		
i	e	3 ū		
i	e	3 y		
j	f	ph, gh		
k	g			
l	g	j		
m	h			
n	i	y	ei in heighten.	eye in eye.
n	i	y	ee in been, ai in captain.	
o	e			
o	e			

LESSON XXVI.

TABLE OF SUBSTITUTES.—Continued.

No. of Sounds in English.	No. Elementary Sounds.	Double Consonant and Letter Substitutes.	Diphthong and Digraph Substitutes.	Triphthong and Trigraph Substitutes.
	l			
3	o			
	m			
4	o			
	n			
5	o			
	ŋ			
6	o			
	1		ou in dough, ew in sew, oa in goal.	eau in beau, owe, aou.
7	o		ow in knowledge.	
8	3			
	o			
9	4	4	oo in book, hook.	
	o	û		
10	5		oo in proof, ui in suit or fruit.	ieu in lieu.
	o			
11	o			
	p			
12	o			
	r			
13	o			
	z	z		
14	o			
	t			
15	1			
	u		ew in new.	eau in beauty, iew in view.
16	2			
	u		ou in enough, rough.	eou in gorgeous.
17	o			
	v	ph in Stephen.		
18	o			
	w			
19	o			
	th			
20	o			
	ch			
21	o			
	ph			
22	o			
	sh	sh		
23	o			
	gh			
24	o			
	wh			
25	o			
	ng			
58	40	18	12 etc.	26 etc.

LESSON XXVII.

EXPLANATION OF TABLE OF SUBSTITUTES.

1. How many columns does the table of substitutes contain? The table of substitutes contains five columns.

2. What does the first column contain? The first column contains *all the characters* in the English language, together with the diacritical marks of *both vowels and consonants*.

3. How many letters are there in the English language? There are *twenty-six* letters in the English language.

4. To what number are these swelled by the diacritical marks? This number is swelled to *fifty-eight* by *repeating certain letters with their different marks*.

5. What does the second column contain? This column contains *such of these fifty-eight characters* as represent *elementary sounds*.

6. How many of them are there? There are forty of these characters and combinations representing elementary sounds.

7. How are these characters and combinations representing elementary sounds selected? To select them we commence at the top of the first column and take the *first that come* leaving out those that have the same sounds as those taken.

8. What are the rest called? The rest are called *substitutes*, because they have the same sounds as some of the others.

9. Illustrate. *K* is a substitute for the hard sound of *c* and the *third sound* of *o, ö* as in *nör*, for the *fourth sound* of *a, á* as in *fáll*. Also *z* is a substitute for dull *ş* and sharp *s* for soft *ç*.

10. Give other examples.

11. What then does the third column contain? This column contains the *letter* and double consonant substitutes.

12. How many letter and double consonant substitutes are there? There are *eighteen* of them, *making with the forty elementary sounds the original fifty-eight sounds*.

13. What does the fourth column contain? This column contains the *diphthong* and *digraph substitutes*.

14. How many of them are there? There are more than *twenty-six* diphthong and digraph substitutes.

15. What does the fifth column contain? The fifth column contains the *triphthong* and *trigraph substitutes*.

16. How many are there of these? There are twelve or more of the *triphthong* and *trigraph* substitutes.

17. For what is the table intended? This table is intended to show how the *fifty-eight* sounds are reduced to *forty*.

18. What in short is the explanation of this fact? The explanation is found in the *doctrine of substitutes*.

19. Draw this table of substitutes on paper with ink.

LESSON XXVIII.

Let the class continue this last lesson until mastered.

LESSON XXIX.

IRREGULAR LETTERS AND GROUPS.

1. When is *y* a consonant? *Y* is a *consonant*, when it commences a *syllable*.

2. Illustrate. Yeast, York, young, yearly, youth, yellow etc.

3. Give other illustrations.

4. When *y* is a consonant, what kind is it? *Y*, as a consonant, is a *linguo-dental subvocal*.

5. How is its sound made? The sound of *y* is made by placing the *tongue against* the *side teeth* and then uttering an undertone.

6. Is *i* ever a consonant? *I*'s sometimes a substitute for *y* and hence sometimes has the force of a consonant.

7. When is *i* a substitute for *y*? *I* is a substitute for *y* in the terminations *ion*, *ian* and *ien*.

8. Are these combinations diphthongs? These combi-

nations are *not diphthongs* nor *digraphs* but in this situation *i* is a *consonant*.

9. Why? Because it is a substitute for the consonant *y*.

10. When is *y* a vowel? *Y* is a vowel in *all other situations* and is often silent.

11. Illustrate. Type, hymn, myrrh, rhyme etc.

12. When is *w* a consonant. *W* is always a consonant, when it has the first or second place in a syllable.

13. Illustrate. Wolf, wound, switch, twitch etc.

14. What kind of a consonant is it? *W* is a *labial subvocal*.

15. When is *w* a vowel? *W* is a vowel in *all other situations* and as a vowel it seems to have no separate use but to be always used in a diphthong or a digraph.

16. Illustrate. Now, few, bow, how, saw, gnaw, paw etc.

17. In the terminations *cean*, *cial*, *sion* and *tion* do these vowels form a diphthong? These vowels do not form a *diphthong* but *ce*, *ci*, *si* and *ti* are *substitutes* for *sh*.

18. Illustrate. Inversion is equal to *invershon* and creation is equal to *creashon*.

19. In the terminations *ceous* and *cious* do these vowels form a trigraph? They do not but *ce* and *ci* are substitutes for *sh*.

20. Illustrate. The word *gracious* is equal to *grashus* and *herbaceous* is equal to *herbashus* etc.

21. Give other illustrations.

22. Is *f* in all situations an aspirate? *F* in the word *of* is pronounced as a subvocal and has the same sound as *v*.

23. Has *c* ever an exceptional sound? In the word *sacrifice* *c* has the sound of dull *s* or *z*.

24. What exceptions are there to the sounds of *u*? *U* has the sound of *ǔ* short in *bury* and of *ǚ* short in *busy*.

25. What exceptions are there in the use of *e* and *o*? *E* has the sound of *ǐ* in *England* and *o* the sound of *ǐ* in *women*.

26. How is *q* used? *Q* is always followed by *u* and these together have the sound of *k* and *w*.

27. Illustrate. *Quack* is equal to *kwack*.

28. How is the sound of *one* and *once* explained? These words *one* and *once* formerly had a *w* before them, the sound of which they still retain.

29. What exception in the use of *x*? *X* has sometimes the sound and force of *z*.

30. Illustrate. *Xerxes*, *Xenia* etc.

31. What exception in the use of *i*? In *alien* *i* is equal to *y* as a consonant and ought to be *analyzed* as a *consonant* as in many other words such as *gracious*, *facial* etc.

32. What is the difference between the *digraph* *ēa* and *ěa*? *Ēa* as in *rēad* has the first sound of *e* and *ěa* as in *rěad* has the second sound of *e*.

33. What is the rule about *c* and *g*? *C* and *g* are hard before *a*, *o* and *u* and soft before *e*, *i* and *y*: as *call*, *colt*, *cut*; *cell*, *decide*, *cyst*; *gad*, *got*, *gull*; *gem*, *gin*, *gymnast*.

34. What exception is there in the use of *gh*. *Gh*, instead of the sound of *f*, has sometimes that of *k* or hard *c*, as in *lough*, *hough* etc.

35. What is *d* in the end of a word after aspirates? *D*, in such instances, is by some considered an *aspirate*.

36. Illustrate. *Reproached*, *rasped*, *asked*, *tasked*, *smashed*, *rinsed*.

37. Give other examples.

38. What is *aou* in *caoutchouc*? *Aou* in *caoutchouc* is a *trigraph*, because it is three vowels written together having the same sound as one of them.

39. Has *ph* a second sound? *Ph* has a second sound as in *Stephen*, *phial* etc. It, as also the second sound of *gh*, should be marked with the half-cross (τ).

LESSON XXX.

NAMES OF LETTERS.

1. Are letters the same in all languages? In all languages letters are mainly the same in class and sound but *different* in *name* and *form*.

2. Illustrate. The Greek letter ρ (rho) is like the English letter *r* (ar) in sound and in class but unlike it in *name* and *form*.

3. Give other examples. The Greek letters τ (tau), μ (mu) and σ (sigma) are like the English letters *t*, *m* and *s* in class and sound but different in *name* and *form*.

4. What is the origin of the names of the English letters? The vowels are named from their first sounds and all the consonants except *aitch* and *double u* have names suggested by their sounds.

5. Give the first five letters with their names in the singular and in the plural.

Letters.	Names.	Plurals.
a	A	Aes
b	B	Bees
c	Cee	Cees
d	Dee	Dees
e	E	Ees

6. Give the next five letters with their names and their plurals.

Letters.	Names.	Plurals.
f	Eff	Effs
g	Gee	Gees
h	Aitch	Aitches
i	I	Ies
j	Jay	Jays

7. Give the next five letters with their names and plurals.

Letters.	Names.	Plurals.
k	Kay	Kays
l	El	Els
m	Em	Ems
n	En	Ens
o	O	Oes

8. Give the next five letters with their names and plurals.

Letters.	Names.	Plurals.
p	Pee	Pees
q	Que	Ques
r	Ar	Ars
s	Ess	Esses
t	Tee	Tees

9. Give the next six with their names and plurals.

Letters.	Names.	Plurals.
u	U	Ues
v	Vee	Veess
w	Double-u	Double-ues
x	Ex	Exes
y	Wy	Wies
z	Zee	Zees

10. Why are these names and plurals preferred? These are the names and plurals used in the schools of England and the language ought to be preserved pure. Useless innovations ought to be fought against.

LESSON XXXI.

FORMS OF LETTERS.

1. As to form how many kinds of letters have we in English? In English there are four kinds; Old English, Italics, Script and Roman.

2. Illustrate the first variety. **In the year of our Lord one thousand eight hundred and eighty-five.**

3. When are these characters used? These characters are still sometimes used in circulars and inscriptions.

4. What are italics and when used? *Italics are slanted letters and are used in the Bible to show that the words printed in them were supplied by the translators and in other books to show that the words printed in them are emphatic.*

5. In what other way may emphasis be expressed? **By using very heavy type for the letters.**

6. What are script letters? *Script letters are used in handwriting and are shaped to suit the motion of the pen*

7. How can you emphasize a word in script? By drawing one line under it.

8. How will a printer print an underscored word? A printer will print an underscored word in italics.

9. How can double emphasis be indicated? By a double underscore.

10. How will printers print this? Printers will print a double underscore in small capitals.

11. How may triple emphasis be indicated? Triple emphasis may be indicated by three underscores.

12. How will this be printed? A word with three underscores will be printed in capitals.

13. How many kinds of Roman characters are there? There are two kinds small letters and capitals.

14. How many varieties of small letters are there? There are eleven usual kinds:

Great Primer,
English,
Pica,
Small Pica,
Long Primer,
Bourgeois,
Brevier,
Minion,
Nonpareil,
Agate,
Pearl.

15. What are capitals? CAPITALS ARE LARGE LETTERS USED, AS THE NAME INDICATES, FOR HEADINGS AND THE FIRST LETTERS OF PRINCIPAL WORDS.

16. How many kinds of capitals are there? THERE ARE TWO KINDS CALLED CAPITALS AND SMALL CAPITALS.

LESSON XXXII.

RULES FOR CAPITALS.

1. What is the first rule for capitals? Very *important words* may begin with capitals.

2. Illustrate. This is the best treatise on Mining. Sad will be the separations on the Great Day.

3. Give three other illustrations.

4. What is the second rule? I and O used as separate *words* are written in capitals.

5. What is the third rule? *Names* of the Deity and *titles* of honor begin with capitals.

6. Illustrate. This is for *Mr.* Shanks. That is poor *Dr.* Peterson. Soon after the evacuation of Richmond *Gen.* Lee surrendered.

7. Give other illustrations.

8. What is the fourth rule? Names *personified* begin with capitals. Blow gentle *Zephyrs* upon my locks. Linger *Ye Sweet Sounds* on mine ear.

9. Give other illustrations.

10. What is the fifth rule? *Proper* names and words derived *from them* begin with capitals.

11. Illustrate. England, Englishman, English, America, American.

12. Give other illustrations.

13. What is the sixth rule? *Every verse* of poetry begins with a capital.

14. What is the seventh rule? The first word of a direct *quotation* begins with a capital.

15. Illustrate. The apostle said "Woe is me, if I preach not the gospel."

16. Give other illustrations.

17. What is the eighth rule? The *items* in a *strict enumeration* begin with capitals.

18. Illustrate. There have died with cholera; In Spain, five hundred; In Brazil, one thousand; In Austria, two thousand.

19. Give other illustrations.

20. What is the ninth rule? The *next word* after introductory words begins with a capital.

21. Illustrate. Dr. Johnson,

Dear Sir ;

Please come at once.

Resolved, *That* a vote of thanks be given.

22. Give another illustration.

23. What is the tenth rule? The *first word* in every *sentence* begins with a capital.

24. Illustrate. John runs. James sings. Susan spins.

25. Give three other illustrations.

LESSON XXXIII.

RULES FOR CAPITALS CONTINUED.

Repeat the first five rules and give an example of each.

LESSON XXXIV.

RULES FOR CAPITALS CONTINUED.

Repeat the second five rules and give an example of each.

LESSON XXXV.

RULES FOR CAPITALS CONTINUED.

Repeat the ten rules for capitals *word for word*.

LESSON XXXVI.

RULES FOR CAPITALS CONTINUED.

Now give the ten rules for capitals with an example of each.

FOURTH AND FIFTH DIVISIONS.

LESSON XXXVII.

SYLLABLES AND WORDS.

1. How should syllables and words be treated? Syllables and words should be treated *together*, because they have a very close relation to each other.

2. What is a syllable? A syllable is a letter or group of letters or a sound or group of sounds pronounced by a single impulse of the voice.

3. Illustrate. A, o, this, bat, mat, dough, rough, tough etc.

4. Give other illustrations.

5. What is a monosyllable? A monosyllable is a word of *one syllable*.

6. Illustrate. Feint, faint, weight, rat etc.

7. Give other examples.

8. What is a dissyllable? A dissyllable is a word of *two syllables*.

9. Illustrate. Birthright, bombshell, downfall, accede, receive etc.

10. Give other examples.

11. What is a polysyllable? A polysyllable is a word of *many syllables*.

12. Illustrate. Illustration, conflagration, incapability, incompatibility etc.

13. Give other illustrations.

14. What is a trisyllable? A trisyllable is a polysyllable of *three syllables*.

15. Illustrate. Disinfect, reconstruct, imperfect, absconding etc.

16. Give other illustrations.

17. Of what is a syllable composed? A syllable is composed of one or more *vowels alone* or of one or more vowels with *one or more consonants*.

18. Can there be a syllable without a consonant? Many syllables are without consonants.

19. Illustrate. A-é-ri-al, á-re-a, i-dé-a etc.

20. Give other illustrations.

21. Can there be a syllable without a vowel? A *syllable* cannot be formed *without a vowel*.

22. Is it necessary that the vowel should always have a sound? It is not necessary that the *vowel* should have a sound. A syllable is often formed with two or more consonants and a *silent* or *obscure* vowel.

23. Illustrate. The last syllable in the words bat-tle, cat-tle, ma-nœu-vre etc.

24. Give other illustrations.

25. What is a word? A word is a *syllable* or a *group* of *syllables* used in forming sentences.

26. Why is a word not the sign of an idea or of a thought? Because it takes a *sentence* to be the sign of an idea or thought.

27. I have a thought. What is it? No one except myself can tell, because it is *not expressed*.

28. I write or speak this thought "Leaves are green." Now what is the sign by which you know this thought? The *sign* of this thought is the whole sentence "*Leaves are green*."

29. Is "*leaves*" the sign of that thought? *Leaves is not*, because it does *not* express it.

30. Is "*are*" the sign of my thought? *Are is not*, because it does not *express* it.

31. Is "*green*" the sign of this thought? *Green is not* the sign of this thought, because it does not express it.

32. What, then, is the sign of this thought or idea? It takes the entire sentence "*Leaves are green*" to be the sign of this thought.

33. What else may a word be called? A word may be also called the sign of a *Subject of Thought*.

LESSON XXXVIII.

SPELLING.

1. What is spelling? Spelling is giving the *elements* or *component* parts of words.

2. How many kinds of spelling are there? There are two kinds of spelling, by the letter-names and by the letter-sounds or *alphabetic* and *phonetic* spelling.

3. What is alphabetic spelling? Alphabetic spelling divides *the word* into syllables, gives the *letter-names* in each syllable and then pronounces each syllable and the word.

4. What would be the first step in spelling the word incomprehensibility by syllabic spelling? The first step would be to spell and pronounce the first syllable.

5. Illustrate. I-n = ĭn-.

6. What would be the second step? The second step would be to spell and pronounce the second syllable.

7. Illustrate. C-o-m = côm-.

8. What the third step? The third step would be to pronounce both syllables together.

9. Illustrate. ĭn-côm-.

10. What the fourth step? To spell and pronounce the third syllable.

11. Illustrate. P-r-e = pre-.

12. Fifth step. To pronounce all three syllables together.

13. Illustrate. ĭn-côm-prē-.

14. What the sixth step? To spell and pronounce the fourth syllable.

15. Illustrate. H-e-n = hěn-.

16. What the seventh step? The seventh step would be to pronounce all four syllables together.

17. Illustrate. ĭn-côm-prē-hěn-.

18. What the eighth step? To spell and pronounce the fifth syllable.

19. Illustrate. S-i = sĭ-.

20. What the ninth step? To pronounce the entire word so far as spelled.

21. Illustrate. Īn-cōm-prē-hĕn-sĭ-.
22. What the tenth step? To spell and pronounce the sixth syllable.
23. Illustrate. B-i-l = bĭl-.
24. What the eleventh step? To pronounce the entire word so far as spelled.
25. Illustrate. Īn-cōm-prē-hĕn-sĭ-bĭl-.
26. What the twelfth step? To spell and pronounce the seventh syllable.
27. Illustrate. I = ĭ-.
28. What is the thirteenth step? To pronounce the entire word so far as spelled.
29. Illustrate. Īn-cōm-prē-hĕn-sĭ-bĭl-ĭ-.
30. What the fourteenth step? To spell and pronounce the last syllable.
31. Illustrate. T-y = tÿ.
32. What the fifteenth step? To pronounce the entire word.
33. Illustrate. Īn'-cōm-prē-hĕn-sĭ-bĭl'-ĭ-ty.
34. *Spell the word* six times in this way.
35. First write with ink then mark and then spell in this way twenty-five polysyllables.

LESSON XXXIX.

SPELLING CONTINUED—SYLLABIFICATION.

1. For what two reasons is accurate syllabification essential in spelling? First, because only by it can children learn *to read well*; second, because only by it can *the minds* of young children be properly trained.
2. Explain the first reason. Children, that cannot *syllabify*, cannot pronounce a word and so cannot read or learn to read.
3. Explain the second reason. The nature of the mind is to reason forwards and not backwards.
4. What is reasoning forwards? Reasoning forwards is thinking from the things that compose an object up to the object.

5. What is reasoning backwards? Reasoning backwards is thinking from an object back down to the things that compose it.

6. How do beginners reason? Beginners reason from individuals up to generals and not from generals down to individuals.

7. How should the pupil proceed in learning a word? He should go from the letters up to the syllables and from the syllables up to the word and so forth.

8. What is the first object of syllabification? The first object of syllabification is to enable a child or any reader to pronounce words readily at sight.

9. What is the second object? The second object is to enable the writer to know where to divide a word at the end of a line.

10. What is the third object? The third object is to teach the young mind nice classification. As botany and geography teach us to classify our knowledge so does correct spelling also.

11. How many rules are there for syllabification? There are *four rules* for dividing words into syllables.

12. Give the first. Make a syllable for *every vowel* or *group* of vowels except *silent* vowels.

13. Illustrate. An-ax-ag-o-ras, Con-stan-ti-no-ple, re-con-struc-tion, rec-om-men-da-tion.

14. Give other illustrations.

15. Give the second. In syllabifying place consonants with those vowels which they most *naturally affect*.

16. Illustrate. Fe-ver, liv-er, riv-er (*a water-course*), ri-ver (*one who rives*), cov-er, ro-ver, mov-er, hov-er etc.

17. Give other illustrations.

18. Give the third. Separate the *affixes* from the primitive words.

19. Illustrate. Child-less, rough-ness, re-vive, con-triv-ing, dis-place-ment, con-sign-ment.

20. Give other illustrations.

21. What is the fourth? The suffix *ed* is a separate syl-

lable when *e* is *sounded* but when *e* is *silent* the *d* is pronounced as one syllable with the preceding letters.

22. Illustrate. Roused, round-ed, toed, towed, squeezed, fad-ed, pound-ed, forged, pervad-ed, decid-ed, rust-ed etc.

23. Give other illustrations.

LESSON XL.

RULES FOR SPELLING.

1. Give the first rule for spelling. Where there is no other rule we must follow *usage*.

2. Give the second. Compounds retain the orthography of the simple words which compose them.

3. Give the third rule. Final *y*, except in monosyllables, must be changed into *i* before an additional termination, if preceded by a consonant, but otherwise *not*.

4. Illustrate. Bray, braying, merry, merrier, merriest, portray, portraying, portrayer.

5. Give other illustrations.

6. Give the fourth. Words *essentially* formed by the termination take *ize* but monosyllables and those formed by *prefixes* take *ise*.

7. Illustrate. Brutalize, agonize, aggrandize, memorize, memorialize; surprise, surmise, circumcise, compromise, devise etc.

8. Give other illustrations.

9. Give the fifth. *Monosyllables* and words *accented* on the *last syllable*, ending in a single consonant preceded by a single vowel, generally *double* the last letter before an additional termination, if *it begins* with a vowel, but otherwise *not*.

10. Illustrate. Fat, fatter; hot, hotter; wet, wetter; refit, refitting; commit, committing; toil, toiling; boil, boiling; differ, differing etc.

11. Give other illustrations.

12. Give rule the sixth. Monosyllables with a single

vowel *double* the *final* consonant, if they end in *f*, *l* or *s* but otherwise not. As *staff*, *mill*, *pass* etc.

13. Give illustrations.

14. Give rule the seventh. Final silent *e* is *omitted* before a *vowel* but *retained* before a *consonant* commencing the next syllable.

15. Illustrate. *Tiring*, *wiring*, *tireless*, *wireless* etc.

16. Give other illustrations.

17. Give rule the eighth. Words ending in a *double* letter *retain it*, when they take *suffixes* not beginning with the same letter.

18. Illustrate. *Grass*, *grassless*; *full*, *fullness* etc.

19. Give other illustrations.

20. Give rule the ninth. *Monosyllables* and *English* words end in *ck* instead of double *c*, but *foreign* words dispense with the *k*.

21. Illustrate. *Quack*, *smack*; *almanac*, *maniac*, *italic* etc.

22. Give other illustrations.

23. Give rule the tenth. No words but *monosyllables* and *their compounds* end in *ll*.

24. Illustrate. *Appal*, *excel*, *rebel*; *call*, *recall*, *stall*, *fore-stall* etc.

25. Give other illustrations.

LESSON XLI.

RULES FOR SPELLING CONTINUED.

Give the first five rules for spelling with illustrations.

LESSON XLII.

RULES FOR SPELLING CONTINUED.

Give the second five rules for spelling with illustrations.

LESSON XLIII.

RULES FOR SPELLING CONTINUED.

Give the ten rules for spelling with their illustrations.

LESSON XLIV.

RULES FOR SPELLING CONTINUED.

Give the rules for spelling again.

LESSON XLV.

RULES FOR SPELLING CONTINUED.

Give the rules for spelling again.

LESSON XLVI.

RULES FOR SPELLING CONCLUDED.

Give the rules backwards from last to first.

LESSON XLVII.

EXERCISES IN SPELLING.

1. How many essential school-room exercises are there in spelling? There are four exercises in spelling.

2. What is the first? First let all or several of the pupils one at a time give out the lesson to the class under the teacher's supervision.

3. What is the second? As the teacher gives out the lesson, let the pupils write it, *dividing the syllables* by hyphens and placing the *diacritical marks* and *accents*.

4. What is the third? Pupils should be drilled as long as they are at school in *dictation exercises*, writing the sentences at the teacher's dictation and passing them to each other and last to the teacher for correction.

5. What are dictation exercises? Dictation exercises are *sentences* to be written containing *words* of *difficult* or *ambiguous* spelling.

6. Illustrate. In the State of *Maine* the horse with long *mane* ran with *main* force. During a shower of *rain* the driver drew his *rein* at the relay in the *reign* of King James.

7. Give other illustrations.

8. How is a good knowledge of spelling to be acquired? By vigorous study upon this plan and by *observation* in reading and writing.

9. Give and often repeat the

SCHEME OF SPELLING:

1. Spell and pronounce the first syllable.
2. Spell and pronounce the second syllable.
3. Now pronounce both of them together.
4. Spell and pronounce the third syllable.
5. Now pronounce all together.
6. Spell and pronounce the fourth syllable.
7. Now pronounce all together and so for others.

10. According to this SCHEME spell the following words: Congratulate, recognize, sermonize, reconstruct, affluent, irrefragability, supralepsarian, interoceanic, incombustibility, incomprehensibility, reconciliation.

11. According to it spell these words: Involution, circumstantial, invigorate, enfranchise, resurrection, readjustment, admonish, incompatibility, indefatigability.

12. Spell these: Irregularity, impenetrability, incombustibility, indestructibility, insurrectionary.

13. Improvise others.

14. What is the fourth exercise? The fourth exercise is phonetic spelling or *Word-analysis*.

LESSON XLVIII.

PHONETIC SPELLING.

1. What is phonetic spelling or spelling by letter-sounds or word-analysis? Word-analysis is *the science of pronunciation*.

2. What are the operations of analysis? The operations are *three*; first, separating a word into *its syllables*; second, separating the *syllables* into their *elementary sounds* and third, spelling the word by the *letter-sounds*.

3. What is the difference between pronouncing a word and spelling it by sound or phonetically? *Spelling by sound* is pronouncing a word *slowly*, while *pronouncing* it is spelling it by sound *rapidly*.

4. When we *spell* a word by *sound*, for instance, h-ä-r-d, we are *pronouncing it slowly*. But when we *pronounce* a word, for instance *hard*, we are *spelling it by sound rapidly*.

5. Give other illustrations.

6. What is the object or purpose of analysis? *The object of studying analysis is to learn to pronounce ANY and ALL WORDS CORRECTLY at sight.*

7. What is the meaning of the word analysis? Analysis means a *loosening up*.

8. What is its etymology? Analysis comes from *ava* (*up*) and *λυσις* a *loosening*.

9. Illustrate this meaning. Shaking up newly mown hay, to cure or dry it by letting in the sun and air, is an *analysis* or *loosening up*.

10. What then is the general definition of analysis? Analysis is the *separation* of any *compound* or *complex object* into the *elements* of which it is *composed*.

11. Are mistakes in pronunciation common? Few persons ever speak or converse for any length of time without making mistakes in the pronunciation of their mother-tongue.

12. Illustrate. Common mistakes are made by using *sövereign* for *sövereign*, *tō* for *to*, *dög* for *dög*, *röck* for *röck*, *söng* for *söng* etc.

13. Give other illustrations.

14. Can incorrectness in speaking and writing English be cured by merely hearing good pronunciation? It has been *supposed* it could but *practically* it has never been done.

15. Illustrate. Pronunciation no more than music can be learned by the ear; learners must be exercised and drilled in the *laws, rules and principles of the science*.

16. What exercise embraces the whole subject of orthography? The exercise of **WORD-ANALYSIS**.

17. How can an illiterate rustic be taught correct pronunciation? By being thoroughly drilled in *word-analysis*.

18. What is the standard or guide of pronunciation? The *standard* is not some educated man's opinion but *usage*.

19. Where is usage recorded? Usage is recorded in the *great dictionaries* of the language.

20. How do they indicate the pronunciation of words? The pronunciation of a vowel is indicated by diacritical marks based upon and used to show the analysis of the words.

21. Where do dictionaries explain the meaning of their marks? They explain their diacritical marks in their *key to pronunciation*.

22. Illustrate. Cõn-dõ'-lẽnce, cîr'-cũm-spěct, cîr-cũm-jã'-çẽnt etc., with the diacritical marks thus placed on them.

23. Give other illustrations.

ANALYSIS OF SYLLABLES.

LESSON XLIX.

SCHEME FOR THE ANALYSIS OF A SYLLABLE.

1. A syllable? Why?
2. Number of letters?
3. Number of sounds?
4. Number of silent letters?
5. Tell and explode with illustrations all the sounds of the first letter or group of letters.
6. Classify the letter or group of letters with reference to each of its sounds.
7. Tell and explode three times the sound it has here.
8. Do the same with all the letters and groups.
9. Explode the sounds and pronounce the syllable twice.

LESSON L.

Here go over, study and commit to memory the following lessons on the analysis of the syllable Fringe and others applying the preceding SCHEME:

ANALYSIS OF FRINGE.

1. A syllable? Why? Fringe is a syllable, because it is a sound or group of sounds or a letter or group of letters pronounced by a single impulse of the voice.

2. Number of letters? Fringe has six letters.

3. Number of sounds? Fringe has five sounds.

4. Number of silent letters? Fringe has one silent letter.

5. Tell and explode with illustrations all the sounds of the first letter or group of letters. The first letter *f* has but one sound, — — — as in fife.

6. Classify the letter or group of letters with reference to each sound. *F* with this sound is a consonant, because it cannot form a syllable without a vowel; a labial, because its sound cannot be made without the lips, and an aspirate, because its sound is a mere breathing.

7. Tell and explode three times the sound it has here. The sound here is — — —.

8. Tell and explode with illustrations all the sounds of the second letter or group of letters. The second letter *r* has one sound, — — — as in bird.

9. Classify the letter or group of letters with reference to each sound. *R* with this sound is a consonant, because it cannot form a syllable without a vowel; a lingual, because its sound cannot be made without the tongue, and a sub-vocal, because its sound is an undertone.

10. Tell and explode three times the sound it has here. *R* has here the sound, — — —.

11. Tell and explode with illustrations all the sounds of the third letter or group of letters. The third letter *i* has four sounds; first = as in pine, second ∪ as in pin, third ∴ as in sir and fourth ^ as in machine.

12. Classify the letter or group of letters with reference to each sound. *I* with any sound is a vowel, because all of its sounds are full, clear tones.

13. Tell and explode three times the sound it has here. *I* in this situation has the second sound, ∪ ∪ ∪.

14. Tell and explode with illustrations all the sounds of the fourth letter or group of letters. The fourth letter *n* has two sounds; the first, — — — as in *nine* and the second, — — — as in *ink*.

15. Classify the letter or group of letters with reference to each sound. *N* with the first sound is a consonant, because it cannot form a syllable without a vowel; a linguo-nasal, because its sound cannot be made without the tongue and nose, and a subvocal, because its sound is an undertone. *N* with the second sound is a consonant, because it cannot form a syllable without a vowel; a palato-nasal, because its sound cannot be made without the palate and nose, and a subvocal, because its sound is an undertone.

16. Tell and explode three times the sound it has here. *N* in this situation has the first sound, — — —.

17. Tell and explode with illustrations all the sounds of the fifth letter or group of letters. The fifth letter *g* has two sounds; the hard sound, — — — as in *gun*, and the soft sound, — — — as in *germ*.

18. Classify the letter or group of letters with reference to each sound. *G* with the first sound is a consonant, because it cannot form a syllable without a vowel; a palatal, because its sound cannot be made without the palate, and a subvocal, because its sound is an undertone. *G* with the second sound is a consonant, because it cannot form a syllable without a vowel; a linguo-dental, because its sound cannot be made without the tongue and teeth, and a subvocal, because its sound is an undertone.

19. Tell and explode three times the sound it has here. *G* here has the sound, — — —.

20. Tell and explode with illustrations all the sounds of the sixth letter or group of letters. The sixth letter *e* has three sounds; first = as in *mē*, second ∽ as in *mēt* and third ∷ as in *hēr*.

21. Classify the letter or group of letters with reference to each of its sounds. *E* with any sound is a vowel, because all of its sounds are full, clear tones.

22. *E* here has no sound.

23. Explode the sounds and pronounce the syllable twice.
— — — — — fringe, — — — — — fringe.

LESSON LI.

ANALYSIS OF VEIL AND SEAL.

1. A syllable? Why? Veil is a syllable, because it is a letter or group of letters or a sound or group of sounds pronounced by a single impulse of the voice.

2. Number of letters? Veil has four letters.

3. Number of sounds? Veil has three sounds.

4. Number of silent letters? Veil has no silent letter but two of its letters form a group and unite in one sound.

5. Tell and explode with illustrations all the sounds of the first letter or group of letters. The first letter *v* has but one sound, — — — as in revive.

6. Classify the letter or group of letters with reference to each sound. *V* with this its only sound is a consonant, because it cannot form a syllable without a vowel; a labial, because its sound cannot be made without the lips, and a subvocal, because its sound is an undertone.

7. Tell and explode three times the sound it has here. Here *v* has its only sound, — — —.

8. Tell and explode with illustrations all the sounds of the second combination. The second combination of letters *ei* has but one sound, — — — as in the word freight. Its sound is the same as that of *ā long* in fāte.

9. Classify the letter or group of letters with reference to each of its sounds. *Ei* with this its only sound is a diphthong, because it is two vowels written together having a sound different from that of either of them.

10. Tell and explode three times the sound it has in this situation. Here the diphthong *ei* has its only sound, — — —.

11. Tell and explode with illustrations all the sounds of the last letter. The last letter *l* has but one sound, — — — as in lull.

12. Classify the letter or group of letters with reference to each sound. *L* with this sound is a consonant, because it cannot form a syllable without a vowel; a lingual, because its sound cannot be made without the tongue, and a subvocal, because its sound is an undertone.

13. Tell and explode three times the sound it has here. Here the letter *l* has the sound of — — — as in lull.

14. Explode the sounds and pronounce the syllable twice. — — — veil, — — — veil.

ANALYSIS OF SEAL.

15. A syllable? Why? Seal is a syllable, because it is a letter or group of letters or a sound or group of sounds pronounced by a single impulse of the voice.

16. Number of letters? Seal has four letters.

17. Number of sounds? Seal has three sounds.

18. Number of silent letters? Seal has no silent letters but two of its letters unite in one sound.

19. Tell and explode with illustrations all the sounds of the first letter or group of letters. The first letter *s* has two sounds, the *sharp* and the *dull*. The sharp sound is — — — as in sit and the dull sound is — — — as in rise.

20. Classify the letter or group of letters with reference to each of its sounds. *S* with its sharp sound is a consonant, because it cannot form a syllable without a vowel; a linguo-dental, because its sound cannot be made without the tongue and teeth, and an aspirate, because its sound is a mere breathing. *S* with its dull sound is a consonant, because it cannot form a syllable without a vowel; a linguo-dental, because its sound cannot be made without the tongue and teeth, and a subvocal, because its sound is an undertone.

21. Tell and explode three times the sound it has here. In this word the letter has the sharp sound, — — — as in sit.

22. Tell and explode with illustrations the second combination. *Ea* has two sounds, — — — as in bead, knead etc., and — — — as head, dread etc. The first is like the first sound of *e* and the second is like the second sound of *e*.

23. Classify the letter or group of letters with reference to each of its sounds. *Ea* with either of its sounds is a digraph, because it is two vowels written together having the same sound as one of them.

24. Tell and explode three times the sound it has here. *Ea* here has its first or long sound, — — —.

25. Tell and explode with illustrations all the sounds of the last letter or group of letters. The last letter *l* has but one sound, — — — as in the words lull, loll etc.

26. Classify the letter or group of letters with reference to each of its sounds. *L* with this sound, which is the only sound it has, is a consonant, because it cannot form a syllable without a vowel; a lingual, because its sound cannot be made without the tongue, and a subvocal, because its sound is an undertone.

27. Tell and explode three times the sound it has here. In this situation *l* has its only sound, — — —.

28. Explode the sounds and pronounce the syllable twice. — — — seal, — — — seal.

LESSON LII.

ANALYSIS OF SYLLABLES CONTINUED.

Analyze *-ure*.

LESSON LIII.

ANALYSIS OF SYLLABLES CONTINUED.

Analyze *-fig*.

LESSON LIV.

ANALYSIS OF SYLLABLES CONTINUED.

Analyze *Trans*.

LESSON LV.

ANALYSIS OF UN (IN THE WORD UNBROKEN).

1. A syllable? Why? *Un* is a syllable, because it is a letter or group of letters or a sound or group of sounds pronounced by a single impulse of the voice.

2. Number of letters? *Un* has two letters.

3. Number of sounds? *Un* has two sounds.
4. Number of silent letters? The syllable *un* has *no* silent letters.
5. Tell and explode with illustrations all the sounds of the first letter or group of letters. The first letter *u* has four sounds; first \bar{u} as in *tübe*, second \underline{u} as in *tüb*, third \ddot{u} as in *für* and fourth \wedge as in *füll*.
6. Classify the letter or group of letters with reference to each of its sounds. *U* with any sound is a vowel, because all of its sounds are full, clear tones.
7. Tell and explode three times the sound it has here. *U* here has the third sound, \ddot{u} \ddot{u} \ddot{u} as in *für*.
8. Tell and explode with illustrations all the sounds of the second letter or group of letters. The second letter *n* has two sounds. The first is --- as in *nun* and the second is $\underset{\tau}{n}$ $\underset{\tau}{n}$ $\underset{\tau}{n}$ $\underset{\tau}{n}$ as in *ink*.
9. Classify the letter or group of letters with reference to each of its sounds. *N* with the first sound is a consonant, because it never forms a syllable without a vowel; a linguo-nasal, because its sound cannot be made without the tongue and nose, and a subvocal, because its sound is an undertone. *N* with the second sound is a consonant, because it cannot form a syllable without a vowel; a palato-nasal, because its sound cannot be made without the palate and nose, and a subvocal, because its sound is an undertone.
10. Tell and explode three times the sound it has here. Here the letter *n* has the first sound, --- as in *nun*.
11. Explode the sounds and pronounce the syllable twice. \ddot{u} — *un*, \ddot{u} — *un*.

LESSON LVI.

ANALYSIS OF SYLLABLES CONTINUED.

Analyze *bro-*.

LESSON LVII.

ANALYSIS OF SYLLABLES CONTINUED.

Analyze *ken*. Also analyze *dog*, *cat*, *rat*, *but*, *force*, *road*,

mouse, sauce, rough, mice, fall, case, dove, stove, move, veil, fail, mall.

WORD ANALYSIS.

Here apply what has been learned about the syllable to the analysis of words, according to the following SCHEME:

SCHEME OF ANALYZING A WORD.

1. A word? Why?
2. Number of syllables?
3. Analyze the first syllable.
4. Analyze the second syllable.
5. Spell and pronounce both together.
6. Analyze the third syllable.
7. Spell and pronounce all three together.
8. Analyze the fourth syllable.
9. Spell *by sound* and *pronounce* the *word*.

LESSON LVIII.

ANALYSIS OF TRANSFIGURE.

1. A word? Why? Transfigure is a *word*, because it is a syllable or a group of connected syllables used in *forming sentences*.

2. Number of syllables? This word has three syllables.

3. Analyze the first syllable. (*Let this be analyzed like the syllable FRINGE.*)

4. Analyze the second syllable.

5. Spell and pronounce both together. — — — — —
trăns — — — fig = *transfig.*

6. Analyze the third syllable.

7. Spell all these together. — — — — — trăns — — — — —
fîg = *trănsfîg* — — ure = *transfigure.*

LESSON LIX.

ANALYSIS OF UNBROKEN.

1. A word? Why? Unbroken is a *word*, because it is a syllable or a *group* of connected syllables used in *forming sentences*.

2. Number of syllables? Unbroken has three syllables.
3. Analyze the first syllable.
4. Analyze the second syllable.
5. Spell and pronounce both together. — — ůn — — —
brō = ůnbrō.
6. Analyze the third syllable.
7. Spell and pronounce all these. — — ůn — — — brō
= unbro — — — kĕn = ůn-brō-kĕn.

LESSON LX.

WORD-ANALYSIS CONTINUED.

Analyze Subterfuge. (Sŭb'-tĕr-fŭge.)

LESSON LXI.

WORD-ANALYSIS CONTINUED.

Analyze Transfigure. (Trăns'-fig'-ŭr-ăte.)

LESSON LXII.

WORD-ANALYSIS CONTINUED.

Analyze Transatlantic. (Trăns'-ăt-lăn'-tĭc.)

LESSON LXIII.

WORD-ANALYSIS CONTINUED.

Analyze Constantinople. (Cŏn'-stăn'-tĭ-nŏ'-ple.)

LESSON LXIV.

WORD-ANALYSIS CONTINUED.

Analyze Incomprehensibility. (Īn-cŏm'-prĕ-hĕn-sĭ-bĭl'-
ĭ-tŷ.)

LESSON LXV.

WORD-ANALYSIS CONTINUED.

Analyze fry (*a word of one syllable*), stew, than, wring, wrought, fight, knight, rat, mat, set, split, slab, strap, squab,

wad, not, rot, for, nor, wolf, howl, sound, fail, view, beauty, buoyant, awful, feint, saint, abstract, transplanting, frightening, graduate, constructive, resentment, combustibility, transmigrate, incombustibility etc.

SELECTIONS FOR DRILLING IN WORD-ANALYSIS.

By the SCHEMES of analyzing syllables and words, analyze *every word* in these following selections.

FIRST SELECTION.

The Little Lord and the Farmer.

A little lord, engaged in play,
Carelessly threw his ball away ;
So far beyond the brook it flew,
His lordship knew not what to do.

By chance there passed a farmer's boy,
Whistling a tune in childish joy ;
His frock was patched, his hat was old
But his manly heart was very bold.

"You, little chap, pick up my ball ;"
His saucy lordship loud did call ;
He thought it useless to be polite
To one, whose clothes were in such a plight.

"Do it yourself for want of me,"
Replied the boy quite manfully ;
Then quietly he passed along,
Whistling aloud his favorite song.

His little lordship furious grew,
For he was proud and hasty too ;
"I'll break your bones," he rudely cries,
While fire (*did*) flash from both his eyes.

Now, heedless quite which way he took,
 He tumbled plump into the brook
 And, as he fell, he lost his bat
 And next he dropped his beaver hat.

“Come help me out,” enraged he cried
 But the sturdy farmer this replied,
 “Alter your tone my little man
 And then I’ll help you all I can.”

“There are few things; I would not dare
 For gentlemen, who speak me fair,
 But, for rude words, I do not choose
 To wet my feet and soil my shoes.”

“Please help me out,” his lordship said,
 “I’m sorry I was so ill-bred;”
 “’Tis all forgot,” replied the boy
 And gave his hand in honest joy.

The offered hand his lordship took
 And soon came safely from the brook;
 His looks were downcast and aside,
 For he felt ashamed of his silly pride.

The farmer brought his ball and bat
 And wiped the wet from his dripping hat
 And mildly said, as he went away,
 “Remember the lesson you’ve learned to-day.”

“Be kind to all, you chance to meet
 In field or lane or crowded street;
 Anger and pride are both unwise,
 Vinegar never catches flies.”

SECOND SELECTION.

Looking to Jesus.

O! eyes, that are weary, and hearts, that are sore;
 Look off unto Jesus and sorrow no more:
 The light of his countenance shineth so bright;
 That here, as in heaven, there need be no night.

When looking to Jesus, I go not astray ;
 My eyes are upon him, he shows me the way :
 The path may seem dark, as he leads me along,
 But, following Jesus, I cannot go wrong.

Still looking to Jesus, oh ! may I be found,
 When Jordan's dark waters encompass me round ;
 They'll bear me away in his presence to be
 And see Him still nearer, whom always I see.

Then, then I shall know the full beauty and grace
 Of Jesus my Lord, when I stand face to face ;
 Shall know how his love went before me each day
 And wonder, that ever my eyes turned away.

THIRD SELECTION.

Redemption.

He asked but all the heavenly choir stood mute
 And silence was in heaven. On man's behalf
 Patron or intercessor none appear'd ;
 Much less ; that durst, upon his own head, draw
 The deadly forfeiture and ransom set.
 And now, without redemption, all mankind
 Must have been lost, adjudged to death and Hell
 By doom severe ; had not the Son of God,
 In whom the fulness dwells of love divine,
 His dearest mediation thus renew'd.

“ Father, thy word is pass'd, man shall find grace.
 And shall grace not find means ; that finds her way,
 The speediest of thy winged messengers,
 To visit all thy creatures and to all
 Comes unprevented, unimplored, unsought ?
 Happy for man, so coming ; he her aid
 Can never seek, once dead in sins and lost.
 Atonement for himself or offering meet,
 Indebted and undone, hath none to bring.

Behold ME then, me for him ; life for life
I offer : on me let thine anger fall :
Account me man ; I, for his sake, will leave
Thy bosom and this glory next to thee,
Freely put off, and for him lastly die
Well pleased. On me let Death wreak all his rage :
Under his gloomy power I shall not long
Lie vanquished ; thou hast given me to possess
Life in myself forever, by thee I live.
Though now to Death I yield and am his due,
All that of me can die ; yet, that debt paid,
Thou wilt not leave me in the loathsome grave
His prey nor suffer my unspotted soul
For ever, with corruption, there to dwell
But I shall rise victorious and subdue
My vanquisher, spoil'd of his vaunted spoil.
Death his death's wound shall then receive and stoop
Inglorious, of his mortal sting disarm'd.
I, through the ample air in triumph high,
Shall lead Hell captive, maugre Hell, and show
The powers of darkness bound. Thou, at the sight
Pleased, out of Heaven shall look down and smile ;
While, by thee raised, I ruin all my foes
Death last and with his carcass glut the grave.
Then, with the multitude of my redeem'd,
Shall enter Heaven, long absent, and return,
Father, to see thy face, wherein no cloud
Of anger shall remain but peace assured
And reconciliation : wrath shall be no more
Thenceforth but in thy presence joy entire."

—*Paradise Lost*, III, 217.

PART SECOND.

PARSING OR ETYMOLOGY AND SYNTAX.

FIRST AND SECOND DIVISIONS.

LESSON I.

GENERAL DEFINITIONS.—PARTS OF SPEECH.

1. What is Etymology? *Etymology* is that part of Grammar which treats of four *things*; first, of the *classification* of words into parts of speech; second, of their *accidence* or properties; third, of the *derivation* of words from other words in our *own* language by prefixes and suffixes; fourth, of the *derivation* of words from other words in *foreign languages*.

2. What is a word? A *word* is a syllable or group of syllables used in forming *sentences*.

3. What is a primitive word? A *primitive word* is one not derived from any other.

4. Illustrate. Rest, cost, fast, fame etc. Also sit, sing, run etc.

5. Give other illustrations.

6. What is a derivative word? A *derivative word* is one formed from another or from others.

7. Illustrate. Restless, accost, accosting, faster, fastest, defamer etc. Also return, report, reporter, comforting etc.

8. Give other illustrations.

9. What is a simple word? A *simple word* is one not united with any other, as hat, cap, boot etc. Also hit, sat, mat, pat, rat etc.

10. What is a compound word? A *compound word* consists of two or more simple words written and used as *one*.

11. How many kinds of compounds are there? There are *two kinds*, permanent and temporary compounds.

12. How is a *permanent* compound written? It is consolidated as one word and so written.

13. Illustrate. Gristmill, grindstone, waterwheel, windmill, whirlpool, watershed, millpond etc.

14. Give other examples.

15. How is a temporary compound written? A *temporary compound* has its parts joined by a hyphen.

16. Illustrate. Slave-merchants, whiskey-dealer, election-riots etc. Also child-stealer, bear-hunter, turkey-trapper etc.

17. Give other illustrations.

18. What are parts of speech? Parts of speech are the *classes* of words according to their *use*.

19. Illustrate. The word *man* is *used* for a *name* and therefore is called a Noun. The word *he* is *used* to stand instead of a Noun and therefore is called a Pronoun. Also the word *black* is *used* to modify a noun and so is called an *Adjective*.

20. Give other examples.

21. How many parts of speech are there? There are *nine* parts of speech.

22. Name them. The Noun, the Pronoun, the Adjective, the Verb, the Adverb, the Participle, the Preposition, the Conjunction and the Interjection.

23. What is a *Noun*? A Noun is the *name* of something.

24. How many kinds of Nouns are there? There are *two* kinds of Nouns, common and proper.

25. What is a common Noun? A common Noun is a general name designating any object in an entire class.

26. Illustrate by examples. Book, bench, brother, sister. These are class words applying to the class and each individual in it. There is a large class of objects called brother and the name brother will designate each object in the class.

27. Give other illustrations.

28. What is a proper Noun? A proper Noun is the name of a *particular* object not belonging to any *class*.

29. Illustrate by examples. Matthew, Joseph, Richmond, Texas, Maine.

30. Give other examples.

31. What are objects? *Objects* are fragments or parts of the outer world upon which our minds *act in thought*.

32. What is meant by the *internal* or *subjective* world? By this is meant the world of thought, feeling and volition *within* us.

33. What is meant by the *objective* or *external* world? By this is meant the world of *objects without* us.

34. How can the mind become acquainted with the outer world? The mind acts upon and obtains a *knowledge* of the outer world through five avenues called *senses*.

35. Name the *five senses*. Seeing, Smelling, Feeling, Tasting and Hearing.

36. Whence do we obtain our knowledge? We obtain our *knowledge* partly from without *through the senses* and partly from within by *comparing* our former *ideas* one with another.

LESSON II.

SUBSTANCE, QUALITIES.—THE NOUN.

1. What is a substance? A substance is that in which qualities inhere or reside.

2. Illustrate. We cannot know the substance of a stone except by and through its qualities.

3. What are qualities? Qualities are those properties which *inhere* in a substance and by which alone we can *know* the substance.

4. Illustrate. We can only know the substance of a stone by its properties or qualities of hardness, roughness, heaviness, brittleness, roundness etc.

5. Can the substance and its qualities be separated? The substance and its qualities cannot be actually separated.

6. Illustrate. We cannot in a company of three distribute the sweetness of an apple to one, the roundness to another and the hardness or heaviness to another of the company.

7. Can we think of the qualities separately from the substance in which they inhere? We can think of the qualities abstracted or drawn away from their substance.

8. Illustrate. We know what sweetness is and can think of it by itself and compare one degree of sweetness with another.

9. What is an Abstract Noun? An *Abstract Noun* is the name of a *quality* considered *apart from* the substance in which it inheres.

10. Illustrate. An example would be sweetness or sourness considered apart from the apple in which it resides or inheres.

11. Give another illustration.

12. What is a *Concrete Noun*? A *Concrete Noun* is the name not of any quality but of a *tangible* substance.

13. Illustrate. Apples, gas, air, fog, dew, stone, wood etc.

14. Give other illustrations.

15. What is a *Collective Noun*? A *Collective Noun* is one which expresses *many* in a *group*.

16. What two significations can a *Collective Noun* have? A *Collective Noun* signifies either many as *one whole* or many as *individuals*.

17. Illustrate. "The crowd rush" means that the crowd as *individuals* rush but "The crowd rushes" means that the crowd as *one whole* rushes.

18. Give other illustrations.

19. What are the accidents, qualities or properties of a Noun? The *properties* of a Noun are Person, Gender Number and Case.

20. What is Person? *Person* is the property of a noun which distinguishes the *speaker*, the *person* spoken to and the *person spoken of*.

21. How many Persons are there? There are *three* Persons, the First, the Second and the Third.

22. What is the first Person? The *first Person* signifies the speaker.

23. Illustrate. I, Joseph of Richmond.

24. What is the Second Person? The *Second Person* signifies the person spoken to.

25. Illustrate. You, John of Boston.

26. What is the Third Person? The *Third Person* signifies the person spoken of.

27. Illustrate. Joseph, James, William, Samuel.

LESSON III.

THE NOUN CONTINUED.—GENDER, PERSON AND NUMBER.

1. What is Gender? Gender is that property of a noun or pronoun which distinguishes the sexes of the objects named.

2. How many Genders are there? There are *four* Genders; The Masculine, the Feminine, the Neuter and the Common.

3. What is the Masculine Gender? The Masculine Gender signifies the name of a male.

4. Illustrate. John, William, Samuel, Jacob, Karl.

5. Give other illustrations.

6. What is the Feminine Gender? *The Feminine Gender* signifies the name of a female.

7. Illustrate. Susan, Jane, pullet, hen, ewe, cow etc.

8. Give other illustrations.

9. What is the Neuter Gender? *The Neuter Gender* signifies that the object is neither male nor female.

10. Illustrate. Bench, dish, stove, fender, tree etc.

11. Give other illustrations.

12. What is the Common Gender? *The Common Gender* signifies that the object is either male or female.

13. Illustrate. Deer, sheep, fowls, turkey, chickens, birds, rabbits.

14. Give other nouns of the Common Gender.

15. Why are these said to be of the Common Gender? Because *these* and all *such* nouns indifferently denote either males or females.

16. In how many forms may the Masculine and Feminine Genders be expressed? The Masculine and Feminine Genders may be expressed in three forms.

17. Give the first with examples. First by *different*

words: as man, woman; boy, girl; goose, gander; king, queen etc.

18. Give the second with examples. Second, by different *terminations*: as hero, heroine; executor, executrix; heir, heiress; duke, duchess; actor, actress etc.

19. Give the third with examples. Third, by using affixes; as he-goat, she-goat; mer-man, mer-maid; peacock, pea-hen; man-servant, maid-servant etc.

20. Repeat all three with examples.

21. What is Number? *Number* is that property of a noun or pronoun which shows whether it is the name of one object or more than one.

22. How many numbers are there? There are two numbers, the singular and the plural.

23. What is the Singular Number? The Singular Number shows that the noun or pronoun means but one object.

24. Give examples. Boy, road, bench, he, it, him etc.

25. Give other examples.

26. What is the Plural Number? The Plural Number shows that the noun or pronoun means more than one.

27. Illustrate. Men, trees, animals, armies, winds, friends, they, them, we etc.

LESSON IV.

THE NOUN CONTINUED.—RULES FOR PLURALS, CASE.

1. Give Rule the First. *Foreign words* are pluralized in English according to the rules of *their own language*.

2. Illustrate. Calculus, calculi; antithesis, antitheses etc.

3. Give other examples.

4. What is Rule the Second? *Proper nouns* add s but *common nouns* change f or fe into ves and y after a consonant into ies to form the plural.

5. Illustrate. Livy, Livys; Pompey, Pompeys etc. Fly, flies; tory, tories; leaf, leaves etc.

6. Give other examples.

7. What is the Third Rule for plurals? When the last sound of a noun will unite with the sound of *s*, it forms its *plural* by adding *s* to the singular.

8. Illustrate this. Desk, plural desks; chair, plural chairs; top, plural tops.

9. Give other illustrations.

10. What is Rule the Fourth? The *plurals* of marks, figures and other characters are formed by adding the *apostrophe and s*.

11. Illustrate. Prove the problem by the 9's and 11's. Look for the *'s (asterisks) and the §'s (sections). Mind your ,s, ;s, .'s etc. Be on your p's and q's.

12. Give other illustrations.

13. Give Rule the Fifth. In *compound words* and words with *descriptive titles*, the part described by the other is pluralized.

14. Illustrate. The Miss Bells, the two Dr. Johnsons, courts-martial, brothers-in-law.

15. Give other illustrations.

16. What is the Sixth Rule? When the last sound of a noun will not unite with the sound of *s*, it forms its plural by adding *es* to the singular.

17. Illustrate this. Bench, plural benches; box, plural boxes; peach, plural peaches.

18. Give other examples.

19. What is Rule the Seventh? *Nouns* ending in *o* add *es*, if the *o* is preceded by a consonant, but *s*, if *o* is preceded by a vowel.

20. Illustrate. Sin. cargo, plu. cargoes; sin. bravado, plu. bravadoes; but sin. folio, plu. folios; bamboo, bamboos; cuckoo, cuckoos; embryo, embryos etc.

21. Give other examples.

22. What is Case? *Case* is the *condition* of nouns and pronouns as to government showing whether they govern, are governed or are free from government.

23. How many Cases are there? There are *four* Cases.

24. Name them. The Nominative Case, the Possessive Case, the Objective Case and the Absolute Case.

25. What is the Nominative Case? The *Nominative Case* is the *condition* of a noun or pronoun as Subject or Predicate of a proposition.

26. Illustrate. In the sentence "John runs," John is in the *Nominative Case*, because it is the condition of a noun as subject of a proposition.

27. Give other illustrations.

28. What is the Possessive Case? The Possessive Case is the *condition* of a noun or pronoun as the possessor or owner.

29. Illustrate. In the expression "John's hat" John's is in the *possessive case*, because it is the condition of a noun as possessor or owner.

30. Give other examples.

31. What is the Objective Case? *The Objective Case* is the *condition* of a noun or pronoun as object of a verb, a participle or a preposition.

32. Illustrate. In the sentence "John killed the lion," *lion* is in the Objective Case, because it is the object of a transitive verb.

33. Give other examples.

LESSON V.

THE NOUN CONTINUED.—CASE AND DECLENSION.

1. What is the Absolute Case? *The Absolute Case* is the condition of a noun or pronoun as having no relation to the *verb* or *predicate* of the sentence.

2. Illustrate. In the sentence "John, study your lesson," *John* is in the *Absolute Case*, because it has no relation to the *verb* or *predicate*. Also in the sentence "James, what is your occupation?" "James" is in the Absolute Case, because it has no relation to the *verb* or *predicate*.

3. Give other examples.

4. Is there any separate form for the Absolute Case? There is no *separate form* for the Case Absolute, it is usually of the same form as the Nominative.

5. Is it true that the Absolute Case has no relation to any of the words or elements of a sentence? This is not true. In the sentence Boy, come here, "boy" has the relation of government over the subject *thou* understood, because it determines or controls three of its properties Gender, person and number.

6. In what case are the headings of chapters, the superscription of a letter etc., as Caesar's Commentaries on the Gallic War, John Brown, Richmond Va.? These are in the absolute case.

7. Give other examples.

8. How is the Possessive Case singular formed? The Possessive Case singular is formed by annexing the apostrophe and the letter *s* to the Nominative.

9. Illustrate by examples. Man, *pos.* Man's; John, *pos.* John's; William, *pos.* William's; dog, *pos.* dog's etc.

10. Give other examples.

11. How is the Possessive Case plural formed? The Possessive Case *plural* is formed by annexing the *apostrophe alone*, when the noun ends in *s* but, when the noun does not end in *s*, it is formed by adding the apostrophe and letter *s* as in the singular.

12. Illustrate this by examples. Hats' crowns, Dogs' ears, Horses' manes, Men's hats, Sheep's beds, Women's needles etc.

13. Give other examples.

14. What is Declension? The *Declension* of a noun or pronoun is its change of form to show its different *cases* and *numbers*.

15. Decline merchant.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> Merchant	<i>Nom.</i> Merchants
<i>Poss.</i> Merchant's	<i>Poss.</i> Merchants'
<i>Obj.</i> Merchant	<i>Obj.</i> Merchants.

16. Decline stranger.

<i>Singular.</i>		<i>Plural.</i>	
<i>Nom.</i>	Stranger	<i>Nom.</i>	Strangers
<i>Poss.</i>	Stranger's	<i>Poss.</i>	Strangers'
<i>Obj.</i>	Stranger	<i>Obj.</i>	Stranger.

17. Decline ox.

<i>Singular.</i>		<i>Plural.</i>	
<i>Nom.</i>	Ox	<i>Nom.</i>	Oxen
<i>Poss.</i>	Ox's	<i>Poss.</i>	Oxen's
<i>Obj.</i>	Ox	<i>Obj.</i>	Oxen.

18. Give and Decline six others.

19. What is the Etymology of the word noun? The word *noun* comes from the Latin *nomen*, which means a *name*.

20. How has *nomen* been changed into noun? By usage. First *n* was left out making *no'en* then *e* was changed into *u* making *noun*.

LESSON VI.

THE NOUN CONTINUED.—DECLENSION (CONTINUED).

Here decline these nouns.

Rock, sack, dock, mouse, horse, tree, newspaper, inkstand, book, apple, paper, pencil, penholder, cart, wagon, carriage.

Roadside, lily, bell, hat, rat, creek, river, hill, mill, railroad, millstone, gun, bullet, powder, cup, coat, vest, waist, heel, sole, supper, gunboat etc.

LESSON VII.

THE NOUN CONTINUED.—DECLENSION (CONTINUED).

Give and Decline twenty nouns not mentioned in the above list.

THE PRONOUN.

LESSON VIII.

THE DIAGRAM OF PRONOUNS.

<i>I. Personal.</i>		<i>II. Adjective.</i>			<i>III. Connective or Relative.</i>		
1. Simp.	2. Comp.	1. Dem.	2. Indef.	3. Dist.	1. Simp.	2. Comp.	3. Inter.
I	Myself	This	Some	Each	Who	What	Who?
Thou	Yourselves	That	Other	Either	Which	Whoever	Which?
You	Himself	These	Any	Neither	That	Whoso	What?
He	Themselves	Those	All		As	Whosoever	
She	Ourselves	Former	One			Whichever	
It	Itself	Latter	Such			Whichso	
	etc.	Both	None			Whichever	
		Same	Divers			Whatever	
		You	Enough			Whatso	
		Yonder	etc.			Whatsoever	
		etc.					

LESSON IX.

THE PRONOUN CONTINUED.—DIAGRAM (CONTINUED).

1. What is the Diagram of Pronouns? The *Diagram of Pronouns* is a graphic view of their different classes.

2. What is a Pronoun? A *Pronoun* is a word used to stand instead of a *noun*.

3. What does the word mean? *Pronoun*, from *pro* for or *instead of* and *nomen a name*, means a word which stands instead of a noun.

4. Illustrate. Charles went to college and, when *he* was examined, *he* was found proficient in *his* preparatory studies. John spoke to William and commanded *him* to get *his* lesson.

5. Give other illustrations.

6. What is the Antecedent or Subsequent of a pronoun? The *Antecedent* or *Subsequent* of a pronoun is the noun instead of which the pronoun stands.

7. What is the meaning of Antecedent? Antecedent, from *ante before* and *cedo I go*, means in English a word *going before*.

8. What does Subsequent mean? Subsequent, from *sub under* or *after* and *sequor I follow*, means a word *following after*.

9. Why do pronouns have Antecedents and Subsequents? They would not be pronouns, if they did not stand instead of nouns; so they have Antecedents or Subsequents for the same reason that they are pronouns.

10. How many classes of pronouns are there? There are three classes of pronouns; Personal, Adjective and Relative or Connective.

11. Which stand first in the Diagram? The Personals stand first.

12. What are Personal Pronouns? Personal Pronouns are those, which have a separate form for each of the three persons.

13. Do Personals have antecedents? The nouns for

which they stand are their antecedents; with which they must agree in *gender, person* and *number*.

14. How many kinds of Personals are there? There are two kinds of Personals, the Simple and the Compound.

15. Which are the Simple Personals? The Simple Personals are I, Thou, You, He, She and It.

16. Are all pronouns Relatives? All pronouns relate to an antecedent or a subsequent and, when the same words do not relate, they are not pronouns.

LESSON X.

THE PRONOUN CONTINUED.—DECLENSION OF PERSONALS.

1. Decline I.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> I	<i>Nom.</i> We
<i>Poss.</i> My or mine	<i>Poss.</i> Our or ours
<i>Obj.</i> Me	<i>Obj.</i> Us.

2. Decline Thou.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> Thou	<i>Nom.</i> Ye
<i>Poss.</i> Thy or thine	<i>Poss.</i> Your or yours
<i>Obj.</i> Thee	<i>Obj.</i> You.

3. Decline You.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> You	<i>Nom.</i> You
<i>Poss.</i> Your or Yours	<i>Poss.</i> Your or Yours
<i>Obj.</i> You	<i>Obj.</i> You.

4. Decline He.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> He	<i>Nom.</i> They
<i>Poss.</i> His	<i>Poss.</i> Their or theirs
<i>Obj.</i> Him	<i>Obj.</i> Them.

5. Decline She.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> She	<i>Nom.</i> They
<i>Poss.</i> Her or hers	<i>Poss.</i> Their or theirs
<i>Obj.</i> Her	<i>Obj.</i> Them.

6. Decline It.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> It	<i>Nom.</i> They
<i>Poss.</i> Its	<i>Poss.</i> Their or theirs
<i>Obj.</i> It	<i>Obj.</i> Them.

7. Repeat these until mastered.

LESSON XI.

THE PRONOUN CONTINUED.—PERSONALS (CONTINUED).—
ADJECTIVES.

1. What are the *so-called* possessive pronouns? The possessive pronouns are the *possessive cases* of the *Personals*.

2. Illustrate. Go saddle that horse of *mine*.

3. What do some say about the pronoun *mine* in this situation? Some authors think the pronoun in this situation cannot be parsed as the possessive case of the Personal pronoun and they make a class called *Possessive Pronouns* for *its sake* alone.

4. In this situation how is *mine* parsed? *Mine* is parsed in this situation as a Personal pronoun in the *possessive case* limiting horses understood.

5. Write the sentence in full supplying the ellipsis. Go saddle that horse of *mine horses*.

6. Give another sentence which will prove this. Go saddle that horse of John's.

7. Now place them side by side.

Go saddle that horse of mine.

Go saddle that horse of John's.

8. What do these possessive cases *mine* and *John's* limit? They limit *horses* understood.

9. Write them out in full.

Go saddle that horse of *my horses*.

Go saddle that horse of *John's horses*.

10. Explain these sentences further. *That horse* is not a sufficient description but the speaker wishes to point out from what herd or lot of horses he is to be taken and adds of *mine* or *John's*.

11. What are Compound Personal pronouns? To form *Compound Personal* pronouns annex *self* or *selves* to a simple personal.

12. Illustrate. Add *selves* to *them* and you have THEMSELVES. Also annex *self* to *him* and you have *himself* etc.

13. Give other illustrations.

14. Which are the Compound Personal pronouns? They are Myself, Yourself, Himself, Themselves, Herself, Itself, Thyself etc.

15. To which form of *he*, *she* and *it*, do we add *self* or *selves*? *Self* or *selves* is added not to the Nominative or Possessive but to the *Objective* cases of these pronouns.

16. Illustrate. Not his-self but *him-self*, not its-self but *it-self*, not their-selves but *them-selves*.

17. Why is *etc.* placed after the column of Compound Personals? Because this list does not exhaust them. There may be more Compound Personals.

18. Which class comes second in the Diagram? The *Adjective* pronoun comes second.

19. What is the difference between Adjective Pronouns, and Pronominal Adjectives? *Adjective Pronouns* are pronouns capable of being used adjectively or as adjectives and *Pronominal Adjectives* are adjectives capable of being used pronominally or as pronouns.

20. Where are adjective pronouns treated? Adjective Pronouns are treated under the head of pronouns.

21. Where are Pronominal Adjectives treated? Pronominal Adjectives are treated under the head of Adjectives.

22. Do these two classes contain the same words? In a great measure they do contain the same words.

23. What then are Adjective Pronouns? *Adjective Pronouns* are those Designative Adjectives which represent nouns.

24. Illustrate. In the sentence "He took *that* which I gave him," "*that*" is an Adjective Pronoun, because it is one of those Designative Adjectives which represent a noun "Thing" understood which is its antecedent.

25. Give other illustrations.

LESSON XII.

THE PRONOUN CONTINUED.—ADJECTIVES (CONTINUED).

1. How many kinds of Adjective Pronouns are there? There are three kinds; Demonstrative, Indefinite and Distributive.

2. What are Demonstratives? *Demonstrative Adjective Pronouns* represent their antecedents with precision.

3. Illustrate. John bought a black and a white horse; *this* for two hundred dollars, *that* for three.

4. Illustrate again. James bought an apple and a peach, the *former* for one cent and the *latter* for two.

5. Give other illustrations.

6. Give the list. This, That, These, Those, Former, Latter, Yon, Yonder, Both, Same etc.

7. What is the difference between *this* and its plural *these* and *that* and its plural *those*? The *former* represent their antecedents as objects *near at hand* and the *latter* represent them as objects *more remote*.

8. What are *Indefinite Adjective Pronouns*? Indefinite Adjective Pronouns represent their antecedents *loosely*.

9. Illustrate. James wishes to buy horses; *some* for the saddle, *others* for draught. James and Joseph helped *one another*.

10. Give other examples.

11. Which are the Indefinites? Some, Other, Any, One, All, Such, None, Divers, Enough, Another, Each, Other etc. *are the indefinites*.

12. What are *Distributives*? Distributive Adjective Pronouns represent their antecedents as taken *separately*.

13. Illustrate. Twelve men were sent out and *each* returned with a prisoner.

14. Give other illustrations.

15. Which are the Distributives? Each, Either and Neither are the Distributives.

16. Why is *every* not in this list? Because *every* never represents a noun understood. You cannot say "Ten men passed the boots and *every* took a pair," because "*every*" does not represent a noun understood.

17. Are these words oftener Adjective Pronouns or Pronominal Adjectives? These words *each, either and neither* are oftener Pronominal Adjectives.

18. When are these words *really* pronouns? These words are pronouns *only* when they actually represent an antecedent or a subsequent.

19. Illustrate. John bought a large horse and a small *one, this* black and *that* white. Jonathan and David were friends and *each* loved the *other*.

20. When are each, either and neither Adjectives? These words are Adjectives, when they modify a noun either *expressed or understood*.

21. Illustrate. I took *that thing* which you left. *Either apple* is ripe enough. That man is white. This boy is black. *Either horse* will answer.

22. Give other illustrations.

23. Decline Other.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> Other	<i>Nom.</i> Others
<i>Poss.</i> Other's	<i>Poss.</i> Other's
<i>Obj.</i> Other	<i>Obj.</i> Others.

24. Decline Several.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> (<i>Wanting</i>)	<i>Nom.</i> Several
<i>Poss.</i> (<i>Wanting</i>)	<i>Poss.</i> (<i>Wanting</i>)
<i>Obj.</i> (<i>Wanting</i>)	<i>Obj.</i> Several.

25. Decline One.

<i>Singular.</i>	<i>Plural.</i>
Nom. One	Nom. (<i>Wanting</i>)
Poss. One's	Poss. (<i>Wanting</i>)
Obj. One	Obj. (<i>Wanting</i>).

26. Are all the Adjective Pronouns declinable? We can decline all the Adjective Pronouns by leaving some of their parts wanting; in some the Possessives, in some the Singulars and in some the Plurals. But declension in language should not be increased.

27. Decline Others.

LESSON XIII.

THE PRONOUN CONTINUED.—CONNECTIVES
OR RELATIVES.

1. Which class comes third in the Diagram? *Relatives* or *Connectives* are third and last.

2. What are Connective or Relative Pronouns? *Connective Pronouns* are those, which are always found in a *different clause or sentence* from that which contains *their antecedents* and generally serve as connectives to join their own clause with that of the antecedent.

3. Illustrate. We love those *who* love us. *Whatever* is valuable is much esteemed. *Who* comes there? A friend.

4. How many kinds of Connective Pronouns are there? There are *three* kinds of Connective Pronouns; the Simple, the Compound and the Interrogative.

5. What are Simple Connective Pronouns? *Simple Connective Pronouns* are such as do not *contain* their antecedent, but *refer* to one *outside of themselves*.

6. Illustrate. The general, *who* conquered Gaul, was Caesar.

7. Which are the Simple Connectives? The Simple Connectives are *Who*, *Which*, *That* and *As*.

8. What is peculiar about *As*? *As* is a relative only after *such*, *many* and *same*.

9. Decline Who.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> Who	<i>Nom.</i> Who
<i>Poss.</i> Whose	<i>Poss.</i> Whose
<i>Obj.</i> Whom	<i>Obj.</i> Whom.

10. Decline Which.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> Which	<i>Nom.</i> Which
<i>Poss.</i> Whose	<i>Poss.</i> Whose
<i>Obj.</i> Which	<i>Obj.</i> Which.

11. When do the Connectives which, what and that become adjectives? *Which, what* and *that* become adjectives when they are placed before nouns to modify them.

12. I told him *which* horse to take. I directed him to take *that* horse.

LESSON XIV.

THE PRONOUN CONTINUED.—CONNECTIVES
(CONTINUED).

1. What are Compound Connective Pronouns? Compound Connective Pronouns are those which include in themselves both the *antecedent* and the *relative*, and are equivalent to *that which*, or the *thing which* or *he who*.

2. Illustrate. "He took *what* I gave him" is equal to "He took *that which* I gave him," or "He took *the thing which* I gave him."

3. Illustrate again. "*Whoso* liveth sinneth," is equivalent to "*He, who* liveth, sinneth." Also "*What* is right I will do" is equivalent to "*That which* is right I will do."

4. Give other illustrations.

5. How are the Compound Connectives formed? The Compound Connectives with the exception of *what* are formed by annexing *ever, so* or *soever* to the simple relatives or connectives.

6. Give the *three* founded on who. Whoever, whoso and whosoever.

7. Give the *three* founded on which. Whichever, whichso and whichsoever.

8. Give the *three* founded on what. Whatever, whatso and whatsoever.

9. Count and name the Compound Connective Pronouns. These pronouns are ten in number; whoever, whoso and whosoever; whichever, whichso and whichsoever; whatever, whatso and whatsoever; what.

10. Which of these are equal to *he who*? All those compounds founded on *who* are equivalent to *he who*, *any who* or *any one who*.

11. Which of them are equivalent to *that which* or *the thing which*? *What* and all the compounds founded on *which* and *what* are equivalent to *that which* or *the thing which*.

12. What makes these words compound? Not the suffixes, which merely change their form, but their *signification* makes them compound.

13. How are the Compound Connective Pronouns to be parsed? We can either separate them into their equivalents and parse these or we can parse the pronoun itself twice, first as an *antecedent* and second as a *relative*.

14. Illustrate. In the sentence "Whoever lives, sins"; either separate "whoever" into its equivalents *he who* and parse these separately or parse "whoever" first as a pronoun the subject of *sins* and afterwards again as a pronoun the subject of *lives*.

15. Do these words ever become adjectives? Sometimes one part of the compound is an adjective.

16. Illustrate. Bring whichever horse you can catch.

17. Which part of *whichever* is the adjective here? The antecedent part and it modifies "horse." The pronominal part is the object of catch and relates to "horse."

18. What are interrogative pronouns? *Interrogative pronouns* are such as relate forward to a subsequent, introduce questions and stand in a different sentence from their subsequents.

19. What is the chief difference between these and other pronouns? The others relate backward to *antecedents* but these relate forward to *subsequents*.

20. What is the subsequent of an interrogative? The subsequent of an interrogative connective pronoun is that *noun in the answer*, which the pronoun represents.

21. Illustrate. Who is the president of the United States?
Mr. Harrison.

22. Why does the interrogative always stand in a different sentence from its subsequent? Because the *question* always forms one sentence and the *answer* another.

23. Why is this? Because the question is always spoken by *one person* and the answer by *another*.

24. Illustrate this.

LESSON XV.

THE PRONOUN CONTINUED.—CONNECTIVES CONTINUED.— QUESTIONS.

1. How many kinds of questions are there? There are two kinds of questions, *direct and indirect*.

2. What is a direct question? A direct question is one propounded directly to some person.

3. Illustrate. *Who comes there? What day is this?*

4. Give other illustrations.

5. What is an indirect question? An indirect question is one propounded indirectly in a Subordinate Clause.

6. Illustrate. The sentinel inquired *who came there*. The clerk asks *what day this is*.

7. Give other illustrations.

8. What do interrogatives always require in direct questions? They require *interrogation points* in direct questions.

9. When are which and what interrogative adjectives? When, in questions, they stand before nouns to limit them.

10. When are these pronouns Connectives? These pronouns are *Connectives* when they introduce indirect questions.

11. How is the pronoun *You* used? *You* is used for both *singular and plural nouns*.

12. Illustrate. Father, are *you* ready? Friends, are *you* all well?

13. Give other examples.

14. How is the pronoun *It* sometimes used? The pronoun *It* is sometimes used as the *subject of impersonal verbs*, relating to an *indefinite antecedent* understood.

15. Illustrate. *It* rains. *It* snows. *It* is warm.

16. Give other illustrations.

17. How is the pronoun *We* sometimes used? *We* in *editorials* and some other writings is used for *I*.

18. Illustrate. *We* were the author of that article; *We*, Henry VIII, by the Grace of God, king etc.

19. Give other illustrations.

20. In what order should pronouns of different persons stand in *English*? *The second person should precede the third and the third the first.*

21. Illustrate. Shall you, he and I go to town?

22. Give other illustrations.

23. What are *each other* and *one another*? These words are *indefinite adjective pronouns*.

24. To what is *each other* equivalent? For example, "They helped *each other*" is equivalent to "They helped *each* the *other*" or "They *each* helped the *other*."

25. To what is *one another* equivalent? In the example "They helped *one another*," these words are *equivalent to* "They helped *one* the *other*" or "*One* helped *another*."

26. How in these sentences are *each* and *one* parsed? *Each* and *one* are parsed as *appositives* to the *subjects* of their sentences and *another* is parsed as a *pronoun representing the subject* and in the *objective case*.

LESSON XVI.

THE PRONOUN CONTINUED.

1. What are personals?
2. Give the simple personals.
3. Give the compound personals.
4. What are adjective pronouns?
5. Give the indefinites.
6. Give the distributives.
7. Give the demonstratives.

8. What are connectives or relatives?
9. Give the simple connectives.
10. Give the compound connectives.
11. Give the interrogative connectives.
12. Give the definitions of indefinites, distributives and demonstratives.

LESSON XVII.

THE PRONOUN CONTINUED.

Repeat the Diagram of pronouns.

LESSON XVIII.

THE PRONOUN CONTINUED.

Repeat the Diagram of pronouns throughout.

THE ADJECTIVE.

LESSON XIX.

LIMITING POWER.—CLASSES.—COMPARISON.

1. What is an adjective? An adjective, from the words *ad to* and *jacio I cast*, is a word *attached* to a *noun* to limit its meaning.

2. Illustrate. In the sentence "Wise men are praised," "*men*" without "*wise*" would be a very *general term*, embracing all the human race, but the word "*wise*" limits it down from the entire race to a particular class.

3. Give other illustrations.

4. Is the limiting of one word's meaning by another word or element a fiction of Grammarians to please children? *This* is not a fiction but *a reality* and lies at the *foundation* of language.

5. Illustrate. In the sentence "The walnut tree shows the spot," if the speaker had, before an audience of a

thousand, left out the word "*walnut*;" there would have been as many *different ideas* as to the kind of "tree" as there were *men* in the company, because the term tree is *general and unlimited* but, as soon as the word "*walnut*" is put in, the *same idea* flashes into each one's mind and the meaning of the word "tree" *has been limited* from a thousand or more kinds, which it might have been, to *one kind which it really is*.

6. Give and explain two other illustrations.

7. How many kinds of adjectives are there? There are two kinds of adjectives, the Descriptive and the Designative.

8. What is a Descriptive Adjective? A Descriptive Adjective is one that *limits* a noun's meaning by expressing its qualities and thereby describing or defining it.

9. What is a Designative Adjective? A Designative Adjective is one that limits a noun's meaning by simply pointing it out and designating it.

10. Illustrate. In the expression "white horse" "white" is a descriptive adjective, because it expresses one of the qualities of the noun "horse" and so describes it.

11. What quality of "horse" does "white" express? "White" expresses the quality of *whiteness*.

12. Illustrate Designative Adjectives. In the expression "That man" that is a Designative Adjective because it limits the meaning of the noun "man" not by expressing any of its qualities but by simply pointing it out and *designating* it.

13. What is the difference between the adjectives "white" and "that" in the expressions "that horse" and "white horse"? While "white" and "that" both limit or reduce their nouns from a general to a particular meaning, the former does so by describing whereas the latter does so by merely designating it.

14. Illustrate again. In the expression "Green tree by the spring" "green" and "by the spring" both limit "tree" because they reduce it from a general to a particular meaning, but the former limits by describing and the latter by merely designating the object.

15. Give other illustrations of both classes of adjectives.

16. What is a proper adjective? A proper adjective is one derived from a *proper noun*.

17. Illustrate it. The adjectives "American and European," derived from the nouns *America* and *Europe*, are proper adjectives.

18. Give other illustrations.

19. What is comparison of adjectives? *Comparison of adjectives* is their change of form to express higher or lower degrees of the quality.

20. How many degrees of comparison are there? There are three degrees of comparison; the Positive, the Comparative and the Superlative.

21. What is the positive degree? The positive degree merely expresses the quality.

22. Illustrate. In the expression "honest men," the adjective "honest" is in the positive degree, because it merely expresses the quality of *honesty*.

23. Give other illustrations.

24. What is the comparative degree? The comparative degree expresses a *higher* or *lower* degree of the quality, when there are only two objects compared in the *class*.

25. Illustrate. More honest men. Less honest men. Better weather. Worse weather.

26. Give other illustrations.

27. What is the superlative degree? The superlative degree expresses the *highest* or *lowest* degree of the quality when several objects are compared in the *class*.

28. Illustrate. The most honest men. The least honest men. The best weather. The worst weather.

29. Give other illustrations.

30. What popular error is to be avoided? It is considered wrong to say "The *weakest man*," when *only two* are meant, thus using the superlative for the comparison of *two objects*.

31. Upon what ground is this sometimes justified? Some *scholars* say this is right, because it means the weakest

in the *class* of objects without reference to the *number* of objects in the *class*.

32. Illustrate. The weakest of the horses, The ablest of the orators mean the weakest and the ablest of the class of objects without *determining* the *number* of objects in the *class*.

LESSON XX.

THE ADJECTIVE CONTINUED.—COMPARISON.—DESCRIPTIVES AND DESIGNATIVES.

1. How are the comparative and superlative degrees of monosyllables formed? *The comparative and superlative of monosyllables* are regularly formed in ascending comparison by adding *r* or *er* and *st* or *est* to the *positive*.

2. Illustrate by the following comparisons.

<i>Pos.</i> Black,	<i>Comp.</i> Blacker,	<i>Sup.</i> Blackest.
“ White,	“ Whiter,	“ Whitest.
“ Red,	“ Redder,	“ Reddest.
“ Green,	“ Greener,	“ Greenest.
“ Blue,	“ Bluer,	“ Bluest.

3. Give other illustrations.

4. How are the comparative and superlative of polysyllables regularly formed? The comparative and superlative of polysyllables are regularly formed in ascending comparison by prefixing *more* and *most* to the *positive*.

5. Illustrate this.

<i>Pos.</i> Beautiful,	<i>Comp.</i> More beautiful,	<i>Sup.</i> Most beautiful.
“ Faithful,	“ More faithful,	“ Most faithful.
“ Scornful,	“ More scornful,	“ Most scornful.
“ Capable,	“ More capable,	“ Most capable.

6. Give other illustrations.

7. How do adjectives form their degrees in descending comparison? *In descending comparison*, adjectives whether monosyllables or polysyllables, form their comparatives and superlatives by *prefixing less and least* to the *positive*.

8. Illustrate this.

Pos. Beautiful, *Comp.* Less beautiful, *Sup.* Least beautiful.
 “ Grateful, “ Less grateful, “ Least grateful.
 “ Peaceful, “ Less peaceful, “ Least peaceful.

9. Give other illustrations.

10. How are other adjectives compared? Some adjectives are compared *irregularly*.

11. Illustrate this.

<i>Pos.</i> Little,	<i>Comp.</i> Less,	<i>Sup.</i> Least.
“ Much,	“ More,	“ Most.
“ Good,	“ Better,	“ Best.
“ Bad,	“ Worse,	“ Worst.

12. Give other illustrations.

13. Give a comprehensive rule for comparing adjectives. In ascending comparison, monosyllabic adjectives are compared by adding *r* or *er* and *st* or *est* and polysyllabic adjectives by prefixing *more* and *most* to the *positive* but, in descending comparison, *all adjectives*, whether monosyllabic or polysyllabic, are compared by prefixing *less* and *least* to the *positive*. Some are compared irregularly and some do not admit of comparison.

14. What class of words in all languages are irregular? The words in *most common use* are, in all languages, irregular.

15. Why is this? The words in most common use are most apt to be abbreviated and altered for *convenience of use*.

16. Can *all* adjectives be compared? All adjectives cannot be compared.

17. Illustrate. Round, square etc. cannot be compared, because there are no different degrees of roundness, squareness etc.

18. Give other illustrations.

19. What is a *Designative Adjective*? A *Designative Adjective* is one that limits a noun's meaning by simply pointing out or designating it.

20. Illustrate. In the expressions “white flowers,”

“green leaves” etc., these adjectives ascribe to their bases the qualities of whiteness, greenness etc. but in the expressions “*these* flowers,” “*yon* leaves” etc., these adjectives express no qualities but simply ascertain, point out and designate their bases.

21. Give other illustrations.

22. How many kinds of Designative Adjectives are there? There are six kinds of Designative Adjectives; the Demonstratives, the Indefinites, the Distributives, the Article, the Numerals and the Adjective Element.

23. What are the first three of these called? They are called pronominal adjectives, because they are often used as pronouns.

24. What are demonstrative adjectives? Demonstrative adjectives are such Designatives as point out *with emphasis* the objects or bases which they limit.

25. Give some of them. This, that, these, those, same, both, yon, yonder, former, latter etc.

26. What are distributive adjectives? The distributive adjectives are such Designatives as express the separation of the objects which they limit.

27. Give them. Every, each, either, neither.

28. What are indefinites? Indefinites are those Designatives which point out carelessly the objects which they limit.

29. Give them. Some, other, such, none, divers, enough, no, little, few, many, sundry, any, eachother, oneanother, one etc.

LESSON XXI.

THE ADJECTIVE CONTINUED.—DESIGNATIVES.— THE AND A OR AN.—NUMERALS.

1. What is the article? The Designatives *a* or *an* and *the* are called articles.

2. Illustrate. A horse. An apple. The garden. The sheep. The wolf.

3. Give other illustrations.

4. What is the indefinite article? *A* or *an* is the Indefinite Article, because it limits in an indefinite manner.

5. Illustrate. A mule. A rabbit. An ox. An apple. An earthquake.

6. Give other illustrations.

7. What is the definite article? *The* is called the definite article, because it limits definitely.

8. Illustrate. The wagon. The wolf. The whirlwind. The wheelbarrow.

9. Give other illustrations.

10. When should the articles be used? *A* is used before words commencing with a consonant sound, *an* before words commencing with a vowel sound and *the* before *both*.

11. Illustrate. The wolf. The wolves. A wolf. An apple. A bucket etc.

12. Give other illustrations.

13. What are numeral adjectives? Numeral Designatives denote number and run from one upwards in an indefinite series.

14. Illustrate. Two horses. Five men. The tenth legion etc.

15. Give other illustrations.

16. How many kinds of numerals are there? There are three kinds of numeral adjectives; Cardinal, Ordinal and Multiplicative.

17. What are cardinal numerals? *Cardinal numerals* are those Designatives which denote number simply.

18. Illustrate. One, two, three, four, five, six, seven etc. Ten legions, eight teeth etc.

19. Give other examples.

20. What are ordinal numerals? Ordinal numerals are those Designatives which denote the place an object occupies in a series.

21. Illustrate. First, second, third, fourth, fifth, sixth, seventh etc.

22. Give other examples.

23. What are multiplicatives? Multiplicative numerals are such Designatives as denote how many fold.

24. Illustrate. Single or lone, double or twofold, triple or threefold, quadruple or fourfold, quintuple or fivefold, sextuple or sixfold etc. A quintuple rank. A twofold object. Tenfold strength.

25. Give other illustrations.

26. What is *the adjective element*? The Designative adjective element is any other word or group of words used like an adjective to limit a noun's meaning by simply pointing it out.

27. How many kinds are there and where are they treated? There are of these adjective elements five kinds.

28. Give the first. The Noun; as *kitchen clock, dining-room servant* etc.

29. Give the second. The Possessives; as *Solomon's temple, John's book* etc.

30. Give the third. The appositives; as *John the blacksmith; Cicero the orator* etc.

31. Give the fourth. The Phrase; as *men of Boston, books to read* etc.

32. Give the fifth. The Clause; as *men, who live on the coast, are fond of fishing.*

33. Where are these elements treated? These elements are treated in syntax.

34. Can *Designatives* be compared? Designatives generally do not admit of comparison.

35. Why are they not compared? Designative adjectives do not express qualities and hence could not express different degrees of any qualities.

36. Illustrate. If objects are six or sixth or sextuple or sixfold they cannot be more or less so.

37. Give other illustrations.

38. Are the rules of comparison closely followed? The best authors follow them, but many of the older authors violate them frequently.

39. How should "The most benevolent, wise and good man" be corrected? This sentence should be written, "The *best, wisest and most* benevolent man," placing the longest next to the noun.

40. Are these rules important? English is rendered very *inelegant* by their violation.

LESSON XXII.

THE ADJECTIVE CONTINUED.—EXAMPLES FOR COMPARISON.

Compare these, both by ascending and descending comparison. Beautiful, white, black, yellow, green, red, compound, benevolent, blue, brown, faded, hollow, hot, little, good, bad, flowing, mad, circumspect, refreshing, revolting, insignificant, tall, round, educated, unlearned, constrained, unconstrained.

LESSON XXIII.

THE ADJECTIVE CONTINUED.—EXERCISES IN COMPARISON.

Give and compare twenty adjectives, not given in the list of the previous lesson, both in ascending and descending comparison.

THE VERB.

LESSON XXIV.

PROPERTIES IN GENERAL.

1. What is a verb? A verb is a word which expresses *action, being* or *state*.

2. What is the etymology of the word verb? The word verb is derived from the Latin *verbum* meaning *the word*.

3. Why was the Action word called *verbum* in Latin? Because this was considered *the word*, or the *most important* word in the sentence.

4. Into how many classes are verbs divided according to meaning? According to meaning verbs are of two classes, Transitive and Intransitive.

5. What is a transitive verb? A transitive verb requires an object to complete its meaning.

6. What is an intransitive verb? An intransitive verb is one, whose meaning is complete without an object.

7. Illustrate the transitive verb? David *killed* the lion. Susan *likes* tea.

8. Give other illustrations.

9. Illustrate the intransitive verb. John *will ride* to town. Joseph *seems* better. William *is* sick. The heir *will* soon *be* king.

10. Give other illustrations.

11. How are verbs classed according to form? According to form verbs are of four classes, Regular, Irregular, Redundant and Defective.

12. What is a regular verb? A regular verb is one, which forms its past tense and past participle by adding *d* or *ed* to the present *indicative*.

13. Illustrate.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
Love,	loved,	loved.
Coin,	coined,	coined.
Bore,	bored,	bored.
Kill,	killed,	killed.
Rob,	robbed,	robbed.

14. Give other illustrations.

15. What is an irregular verb? An irregular verb is one, which *does not* form its past tense and past participle by adding *d* or *ed* to the present indicative.

16. Illustrate.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
Bite,	bit,	bitten or bit.
Hide,	hid,	hidden or hid.
Ride,	rode,	ridden or rode.
Cut,	cut,	cut.

17. Give other illustrations.

18. What is a defective verb? A defective verb is one, which wants some of its principal parts.

19. Illustrate. Beware, ought, quoth, wit, wot, wis, wert, wist, wote.

20. Give other illustrations.

21. What are redundant verbs? Redundant verbs are those, which have *more than one form* for the past indicative and perfect participle.

22. Illustrate.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
Cleave, ; cleft, clove or clave, ;		cleft, cloven or cleaved.
Ring, rang or rung,		rung.
Spit, spit or spat,		spit or spitten.

23. Give other illustrations.

24. What are the properties of verbs? The Properties of Verbs are Voice, Mood, Tense, Number and Person.

LESSON XXV.

THE VERB CONTINUED.—VOICE AND MOOD.

1. What is voice? *Voice* is that property of a verb; by which it shows, whether the subject is acting or acted upon.

2. How many voices are there? There are two voices the *active* and the *passive*.

3. What is the active voice? The active voice represents the subject as acting.

4. Illustrate. In the sentence "David killed the lion," "killed" is in the active voice, because it represents the subject as acting. Also in the sentence "Susan writes," "writes" is in the active voice, because it represents the subject "Susan" as acting.

5. Give other illustrations.

6. What is the passive voice? The passive voice represents the subject as acted upon.

7. Illustrate. In the sentence "The lion was killed by David," "was killed" is in the passive voice, because it represents the subject as being acted upon.

8. Give other illustrations.

9. How is the passive voice formed? The passive voice is formed by annexing the past participle to the various parts of the verb *To Be*.

10. What is mood? Mood is the manner of expressing action, being or state.

11. How many Moods are there? There are six moods, the Indicative, Subjunctive, Potential, Imperative, Infinitive and Participles.

12. What is the indicative mood? The indicative mood expresses the abstract idea of the verb as a *fact*.

13. Illustrate. Caesar conquered Gaul. Gaul was conquered by Caesar. Here the *abstract idea* of the verb is simply *kill* and these verbs express this abstract idea as a *fact*.

14. Give other illustrations.

15. What is the subjunctive mood? The subjunctive mood expresses the abstract idea of the verb as *conditional*.

16. Is there any subjunctive in English? The subjunctive idea is *essential* in every language but there is no simple form for it in English, as there is for other moods.

17. How is this idea expressed? This idea is expressed by the *Conditional Clause* as a *paraphrase*.

18. Illustrate. *If you should strike luck*, let me know at once. *If John rides*, I will walk.

19. Give other illustrations.

20. What equivalent has the Conditioned Clause, mostly in poetry, sometimes in prose? The Conditioned Clause has an equivalent, in which the *conjunction* is left out and the order of subject and verb inverted.

21. Illustrate. *Should you strike luck*, let me know at once. *Should John ride*, I will walk.

22. Give other illustrations.

23. How is the subjunctive mood in Latin and other languages translated into English? The subjunctive mood is translated by the Conditioned Clause and its equivalent.

24. Why is it so translated? Because having no subjunctive mood in English we have to use *this paraphrase*.

25. In what moods are the verbs in these Conditional Clauses? The verbs in these Conditioned Clauses are in the *indicative* and *potential* moods.

26. Do teachers practice the theory of those Gramma-

rians, who try to give a subjunctive mood? Teachers do not, a person was in good English schools as pupil and teacher for twenty years and never heard a subjunctive mood parsed.

27. How do some writers use the verb in the *subjunctive paraphrase*? Some writers allow no change of termination for person and number in the present tense and use *were* for *was* in the past tense of the verb TO BE.

28. Illustrate. If I love, If you love, If he love etc.
If I were, If you were, If he were etc.

29. What does the word subjunctive mean? The word subjunctive means subjoined or subjoining.

30. Why is this Subjunctive Paraphrase so called? Because it is always used in *subordinate clauses*, which are subjoined or subordinate to the principal *verb or clause* of the sentence.

31. Illustrate. I will trust in Him, *though he should slay me*. *If I apply myself*, I shall become wise.

32. Give other illustrations.

33. Where is the Subjunctive Paraphrase further treated? For the form of the subjunctive mood so called *see appendix to Part Second*.

LESSON XXVI.

THE VERB CONTINUED.—MOOD AND TENSE CONTINUED.

1. What is the potential mood? The potential mood expresses the abstract idea of the verb under limitations of liberty, power, duty, inclination or necessity or as what may, can, must, might, could, would or should happen.

2. Illustrate. David *might have killed* the lion. The lion *might have been killed* by David. John *must learn* his lesson.

3. Give other illustrations.

4. What is the imperative mood? The imperative mood expresses the abstract idea of the verb as a command, an entreaty, an exhortation or a permission.

5. Illustrate. *Kill* the lion. *Fall* into ranks. "Come unto me all ye that labor."

6. Give other illustrations.

7. What is the infinitive mood? The infinitive mood expresses the abstract idea of the verb without any *limitations* of person or number and without affirmation.

8. Illustrate. *To kill* the lion. *To be killed* by the lion. To sleep. To bite. To ride. To run.

9. Give other illustrations.

10. What is the participle mood? This form expresses the abstract idea of the verb as an *Adjective* or a *Noun*.

11. Illustrate. The huntsman *having killed* the lion returned home. The general forbade *leaving* the camp. There is a rule against *whispering*.

12. Give other illustrations.

13. What does the word tense mean? The word tense means *time*.

14. What are tenses? Tenses are different forms of the verb to denote the different *times* of an *action* or *event*.

15. How many Grand Divisions of *time* are there? There are *three* Grand Divisions of *time*, the Present, the Past and the Future.

16. How many tenses are there? There are *six tenses*, two for each Grand Division of time.

17. Why has the Present Time two tenses? It has one tense, the *present*, to denote action continued and one, the *present perfect*, to denote action completed in *present time*.

18. What is the present tense? The present tense expresses the action, being or state as going on in the *present time*.

19. Illustrate. John writes. William sings. Rufus dances.

20. Give other illustrations.

21. What is the present perfect tense? The present perfect tense denotes the action, being or state as completed in *present time*.

22. Illustrate. John has come. The leaves have fallen.

23. Give other illustrations.

24. Why has the Past Time two tenses? It has one tense, *the past*, to denote action going on in past time and one, *the past perfect*, to denote action, being or state as *completed in past time*. It has *but* two, because there are *but* two kinds of time *to express*.

LESSON XXVII.

THE VERB CONTINUED.—TENSE CONTINUED.

1. What is the past tense? *The past tense* expresses the action, being or state as going on in past time.

2. Illustrate. The horse *ran*. The apples *were* ripe. David *loved* Jonathan.

3. Give other illustrations.

4. What is the past perfect tense? The past perfect tense denotes the action, being or state as *ended or completed in past time*.

5. Illustrate. Caesar *had conquered* Gaul, before he entered Britain. Pompey *had been* Caesar's friend.

6. Give other illustrations.

7. Why has the future Grand Division two tenses? It has one, *the future tense*, to denote action *continued* in future time and one, *the future perfect tense*, to denote completed action in future time.

8. What is the future tense? The future tense denotes the action, being or state as going on in future time.

9. Illustrate. The bird *will fly*. The flowers *will bloom*. The ship *will come* in.

10. Give other illustrations.

11. What is the future perfect tense? The future perfect tense denotes the action, being or state as completed in *future time*.

12. Illustrate. The bird *will have flown*. The lark *will have sung*. The leaves *will have fallen*.

13. Give other illustrations.

14. How many tenses has the indicative mood? The indicative mood has all six of the tenses.

15. How many has the potential mood? The potential mood has four tenses, the *present*, the *present perfect*, the *past* and the *past perfect*.

16. How many has the imperative mood? The imperative mood has one tense, the *present*.

17. Why has the imperative but one tense? Because a *command* is never past nor future but always *present*.

18. How many tenses has the infinitive mood? The infinitive mood has two tenses, the *present* and the *present perfect*.

19. How many tenses has the participle form? The participle mood has two tenses, the *present* and the *past*.

20. Why should the Preterit Participle be called *Past* instead of *Perfect*? Because the *time it denotes* is past or aorist and not perfect or present perfect.

21. Illustrate this. In the sentence "Having loved his own, he loved them unto the end," "having loved" expresses indefinite *past* time and not *present perfect* time or time connected with the present.

22. Give other illustrations.

23. How many participles has the present tense? The present tense has two participles, the present active and the present passive.

24. Illustrate. *Present Active*, Loving; *Present Passive*, Being Loved. *Active*, Killing; *Passive*, Being Killed. *Active*, Cutting; *Passive*, Being Cut.

25. Give examples in other verbs.

26. How many participles has the past tense? The past tense has four participles, two active and two passive.

27. Illustrate. *Active*, having loved; having been loving. *Passive*, loved; having been loved. Also, *Active*, having killed; having been killing: *Passive*, killed; having been killed.

28. Give examples in other verbs.

LESSON XXVIII.

THE VERB CONTINUED.—PERSON AND NUMBER.—CONJUGATION.—FORMS OF CONJUGATION.

1. What is the person and number of the verb? Number and person are those variations *in form*, which verbs pass through in order to agree with their subjects.

2. When the subject contains pronouns of different persons, in what order should they come? The *second person* should come before the *third* and the *third* before the *first*.

3. Illustrate. You, he and I should go to town. You, Cicero and I have been wronged.

4. Give other illustrations.

5. Of what number and person then should the verb be? The verb should be of the plural number and agree with the pronoun of the most *worthy person*.

6. What is the most worthy person? The verb prefers the *first person* to the *second* and the *second* to the *third*.

7. Illustrate. Thou, he, and *we* were wronged. Here, if the verb agreed with *thou*, it would be *wert* and, if it agreed with *he*, it would be *was*. So it agrees with *we*.

8. Give other illustrations.

9. What number and person must a verb have after a collective noun? A collective noun, signifying many as *one whole*, has a verb in the singular but a collective noun, signifying many as *individuals*, has a verb in the plural.

10. Illustrate. The crowd (one whole) *rushes*. The crowd (individuals) *rush*.

11. Give other illustrations.

12. Of what person is the verb, when its compound subject is of different persons joined by *or* or *nor*? In this case the verb prefers the person of the subject next to it.

13. Illustrate. You, they or *Cicero* has loved Caesar.

14. Give other illustrations.

15. Show in what these examples are alike.

16. What is the *conjugation* of a verb? The *conjugation*

of a verb is the orderly statement of its different Voices, Moods, Tenses, Numbers and Persons.

17. What is the *synopsis* of a verb? The *synopsis* of a verb is the orderly statement of its different Voices, Moods and Tenses in but one number and person.

18. How many Forms of conjugation have verbs? Verbs have *five Forms* of conjugation; the Common, the Emphatic, the Interrogative, the Continuous and the Solemn.

19. What is the Common Form? The Common Form is the ordinary form.

20. What is the Emphatic Form? The Emphatic Form expresses the action, being or state with emphasis.

21. What is the Interrogative Form? The Interrogative Form expresses the action, being or state as *a question*.

22. What is the Continuous Form? The Continuous Form expresses the action, being or state in continuance.

23. What is the Solemn Form? The Solemn Form expresses the action, being or state with *solemnity* as in the Bible and other serious discourse.

24. What is the difference between this and the Common Form? In the Solemn Form the verb has to agree with *thou* and its plural *ye* instead of *you*.

LESSON XXIX.

THE VERB CONTINUED.—CONJUGATION CONTINUED.— FORMS CONTINUED.

1. Illustrate the Common Form by the Present Tense.

INDICATIVE PRESENT.

Common Form.

Singular.

1. I love,
2. You love,
3. He loves;

Plural.

1. We love,
2. You love,
3. They love.

2. Give other examples.

3. Illustrate the Emphatic Form.

*Emphatic Form.**Singular.*

1. I do love,
2. You do love,
3. He does love ;

Plural.

1. We do love,
2. You do love,
3. They do love.

4. Give other examples.
5. Illustrate the Interrogative Form.

*Interrogative Form.**Singular.*

1. Love I ?
2. Love you ?
3. Loves he ?

Plural.

1. Love we ?
2. Love you ?
3. Love they ?

6. Give other examples.
7. Illustrate the Continuous Form.

*Continuous Form.**Singular.*

1. I am loving,
2. You are loving,
3. He is loving ;

Plural.

1. We are loving,
2. You are loving,
3. They are loving.

8. Give other examples.
9. Illustrate the Emphatic and Interrogative Forms combined.

*Emphatic and Interrogative.**Singular.*

1. Do I love ?
2. Do you love ?
3. Does he love ?

Plural.

1. Do we love ?
2. Do you love ?
3. Do they love ?

10. Five other examples.
11. Illustrate the Progressive and Interrogative Forms combined.

*Progressive and Interrogative.**Singular.*

1. Am I loving ?
2. Are you loving ?
3. Is he loving ?

Plural.

1. Are we loving ?
2. Are you loving ?
3. Are they loving ?

12. Give other examples.
 13. Are other tenses capable of being changed in this way? The past and *some other tenses* can be changed in form like the present.
 14. Illustrate the Solemn Form with the present tense.

INDICATIVE MOOD.—SOLEMN FORM.

Present Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I love,	1. We love,
2. Thou lovest,	2. Ye love,
3. He loves ;	3. They love.

15. Illustrate with the past tense.

Past Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I loved,	1. We loved,
2. Thou lovedst,	2. Ye loved,
3. He loved ;	3. They loved.

16. Illustrate with the future tense.

Future Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I shall love,	1. We shall love,
2. Thou wilt love,	2. Ye will love,
3. He will love ;	3. They will love.

17. Give other illustrations.
 14. To how many tenses is this form applicable? The Solemn Form is applicable to all the moods and tenses.

LESSON XXX.

THE VERB CONTINUED.—CONJUGATION CONTINUED.—
PRINCIPAL PARTS.—AUXILIARIES.

1. What are the Principal Parts of a verb? The Principal Parts of a verb are the present indicative, the past indicative and the past *passive* participle.

2. What are auxiliary verbs? Auxiliary verbs are those used in the conjugation of other verbs.

3. Illustrate. I *shall* love. You *will* be.

4. Give other illustrations.

5. Give the auxiliary verbs. May, can, must, shall, will, have, do and be.

6. Which of them are also principal verbs? Be, have, will and do are also principal verbs.

7. Illustrate. *Be* kind. I *have* a book. He *willed* me a farm. All should *do* right.

8. Give other illustrations.

9. How many tenses of these verbs are used as Auxiliaries? Only two, the present and the past.

10. Illustrate. I *do* love. I *did* love. You *have* loved. You *had* loved.

11. Give other illustrations.

12. How are *shall* and *will* used? In the Future *shall* is used in the first person and *will* in the second and third persons.

13. Illustrate. I *shall* love. We *shall* love. Ye or you *will* love. He or they *will* love.

14. Why is this? We use *shall* in speaking of ourselves in the first person and not *will*, because we have control of ourselves. We must use *will* in the second and third persons: because we do not possess the same control over those; to whom and of whom we speak, as we do over ourselves.

LESSON XXXI.

THE VERB CONTINUED.—PARADIGM OF THE VERB TO BE.

INDICATIVE MOOD.

(SIGNS; *do, have, had, shall and will.*)

Present Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I am,	1. We are,
2. You are,	2. You are,
3. He is;	3. They are.

Present Perfect Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I have been,	1. We have been,
2. You have been,	2. You have been,
3. He has been ;	3. They have been.

Past Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I was,	1. We were,
2. You were,	2. You were,
3. He was ;	3. They were.

Past Perfect Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I had been,	1. We had been,
2. You had been,	2. You had been,
3. He had been ;	3. They had been.

Future Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I shall be,	1. We shall be,
2. You will be,	2. You will be,
3. He will be ;	3. They will be.

Future Perfect Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I shall have been,	1. We shall have been,
2. You will have been,	2. You will have been,
3. He will have been ;	3. They will have been.

POTENTIAL MOOD.

(SIGNS ; *may, can, must, might, could, would and should.*)*Present Tense.*

<i>Singular.</i>	<i>Plural.</i>
1. I may, can or must be,	1. We may be,
2. You may be,	2. You may be,
3. He may be ;	3. They may be.

Present Perfect Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I may have been,	1. We may have been,
2. You may have been,	2. You may have been,
3. He may have been ;	3. They may have been.

*Past Tense.**Singular.*

1. I might or could be,
2. You might be,
3. He might be ;

Plural.

1. We might be,
2. You might be,
3. They might be.

*Past Perfect Tense.**Singular.*

1. I might have been,
2. You might have been,
3. He might have been ;

Plural.

1. We might have been,
2. You might have been,
3. They might have been.

INFINITIVE MOOD.

(SIGN To.)

Present Tense.

To be.

Present Perfect Tense.

To have been.

PARTICIPLES.

Present Tense.

Being.

Past Tense.

Been, Having been.

LESSON XXXII.

THE VERB CONTINUED.—PARADIGM OF THE VERB TO BE
CONTINUED.

1. Give the principal parts of this verb.

2. In the *Indicative* give the tense, which denotes continued action, and the one, which denotes completed action in the *present time*. In giving them name, in the following manner, the Voice, Mood, Tense, Number and Person of the forms given.

*Present Indicative.**Singular.*

First person, I am,
Second person, You are,
Third person, He is ;

Plural.

First person, We are,
Second person, You are,
Third person, They are.

*Present Perfect Indicative.**Singular.**Plural.*

First person, I have been, *First person*, We have been,
Second person, You have been, *Second person*, You have been,
Third person, He has been; *Third person*, They have been.

3. In the *same mood* give in the *same way* the tense, which denotes continued action, and the one, which denotes completed action in the past time.

4. In the *same mood* and in the *same way*, give the tense, which denotes continued action, and the one, which denotes completed action in the *future time*.

5. In the potential mood give in the *same way* the tense, which denotes continued action, and the one, which denotes completed action in the *present time*.

6. In the same mood give in the same manner the two tenses of the *past time*.

7. In the imperative mood give its *only* tense.

8. In the infinitive mood, give the tense denoting continued action and the one denoting completed action in *present time*.

9. Give, as in the Paradigm, the present and past participles.

LESSON XXXIII.

CONJUGATION CONTINUED.—VERB TO BE CONTINUED.

Stand up and give the whole of the verb TO BE according to the directions in the preceding lesson.

LESSON XXXIV.

THE VERB CONTINUED.—PARADIGM OF THE VERB TO BE CONTINUED.

Repeat this verb and continue the exercise for several days, if necessary, until the *verb is perfectly mastered*.

LESSON

PARADIGM OF

PRINCIPAL PARTS: *Present, Kill; Past,*

INDICATIVE

ACTIVE VOICE.

Present Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I kill,	1. We kill,
2. You kill,	2. You kill,
3. He kills;	3. They kill.

Present Perfect Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I have killed,	1. We have killed,
2. You have killed,	2. You have killed,
3. They have killed;	3. They have killed.

Past Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I killed,	1. We killed,
2. You killed,	2. You killed,
3. They kill;	3. They killed.

Past Perfect Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I had killed,	1. We had killed,
2. You had killed,	2. You had killed,
3. They had killed;	3. They had killed.

Future Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I shall kill,	1. We shall kill,
2. You will kill,	2. You will kill,
3. He will kill;	3. They will kill.

Future Perfect Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I shall have killed,	1. We shall have killed,
2. You will have killed,	2. You will have killed,
3. He will have killed;	3. They will have killed.

SUBJUNCTIVE

(For treatment of this mood,

XXXV.

THE VERB TO KILL.

Killed ; *Past Participle*, Killed.

MOOD.

PASSIVE VOICE.

*Present Tense.**Singular.*

1. I am killed,
2. You are killed,
3. He is killed ;

Plural.

1. We are killed,
2. You are killed,
3. They are killed.

*Present Perfect Tense.**Singular.*

1. I have been killed,
2. You have been killed,
3. He has been killed ;

Plural.

1. We have been killed,
2. You have been killed,
3. They have been killed.

*Past Tense.**Singular.*

1. I was killed,
2. You were killed,
3. He was killed ;

Plural.

1. We were killed,
2. You were killed,
3. They were killed.

*Past Perfect Tense.**Singular.*

1. I had been killed,
2. You had been killed,
3. He had been killed ;

Plural.

1. We had been killed,
2. You had been killed,
3. They had been killed.

*Future Tense.**Singular.*

1. I shall be killed,
2. You will be killed,
3. They will be killed ;

Plural.

1. We shall be killed,
2. You will be killed,
3. They will be killed.

*Future Perfect Tense.**Singular.*

1. I shall have been killed,
2. You will have been killed,
3. He will have been killed ;

Plural.

1. We shall have been killed,
2. You will have been killed,
3. They will have been killed.

MOOD.

see Appendix to Part Second.)

POTENTIAL

ACTIVE VOICE.

Present Tense.

- | | |
|------------------|-------------------|
| <i>Singular.</i> | <i>Plural.</i> |
| 1. I may kill, | 1. We may kill, |
| 2. You may kill, | 2. You may kill, |
| 3. He may kill ; | 3. They may kill. |

Present Perfect Tense.

- | | |
|-------------------------|--------------------------|
| <i>Singular.</i> | <i>Plural.</i> |
| 1. I may have killed, | 1. We may have killed, |
| 2. You may have killed, | 2. You may have killed, |
| 3. He may have killed ; | 3. They may have killed. |

Past Tense.

- | | |
|--------------------|---------------------|
| <i>Singular.</i> | <i>Plural.</i> |
| 1. I might kill, | 1. We might kill, |
| 2. You might kill, | 2. You might kill, |
| 3. He might kill ; | 3. They might kill. |

Past Perfect Tense.

- | | |
|---------------------------|----------------------------|
| <i>Singular.</i> | <i>Plural.</i> |
| 1. I might have killed, | 1. We might have killed, |
| 2. You might have killed, | 2. You might have killed, |
| 3. He might have killed ; | 3. They might have killed. |

IMPERATIVE

ACTIVE VOICE.

- | | |
|------------------------|---------------------|
| <i>Singular.</i> | <i>Plural.</i> |
| 2. Kill or kill thou ; | 2. Kill or kill ye. |

INFINITIVE

ACTIVE VOICE.

Present Tense.

To kill.

Present Perfect Tense.

To have killed.

PARTICIPLE

ACTIVE VOICE.

Present Tense.

Killing.

Past Tense.

Having killed, Having been killing.

MOOD.

PASSIVE VOICE.

Present Tense.

- | | |
|-----------------------|------------------------|
| <i>Singular.</i> | <i>Plural.</i> |
| 1. I may be killed, | 1. We may be killed, |
| 2. You may be killed, | 2. You may be killed, |
| 3. He may be killed ; | 3. They may be killed. |

Present Perfect Tense.

- | | |
|------------------------------|-------------------------------|
| <i>Singular.</i> | <i>Plural.</i> |
| 1. I may have been killed, | 1. We may have been killed, |
| 2. You may have been killed, | 2. You may have been killed, |
| 3. He may have been killed ; | 3. They may have been killed. |

Past Tense.

- | | |
|-------------------------|--------------------------|
| <i>Singular.</i> | <i>Plural.</i> |
| 1. I might be killed, | 1. We might be killed, |
| 2. You might be killed, | 2. You might be killed, |
| 3. He might be killed ; | 3. They might be killed. |

Past Perfect Tense.

- | | |
|-----------------------------------|------------------------------------|
| <i>Singular.</i> | <i>Plural.</i> |
| 1. I might have been killed, | 1. We might have been killed, |
| 2. You might have been
killed, | 2. You might have been
killed, |
| 3. He might have been
killed ; | 3. They might have been
killed. |

MOOD.

PASSIVE VOICE.

- | | |
|----------------------------------|---|
| <i>Singular.</i> | <i>Plural.</i> |
| 2. Be killed or be thou killed ; | 2. Be killed or be ye or you
killed. |

MOOD.

PASSIVE VOICE.

Present Tense.

To be killed.

Present Perfect Tense.

To have been killed.

MOOD.

PASSIVE VOICE.

*Present Tense.*Being killed (*if used*).*Past Tense.*

Killed, Having been killed.

LESSON XXXVI.

THE VERB CONTINUED.—CONJUGATION CONTINUED.—
TENSES IN PAIRS.

1. In the indicative mood and active voice, give first the tense denoting continued action and then the one denoting completed action in Present Time, always naming the *voice*, *mood*, *tense*, *number* and *person* in the following manner.

PRESENT INDICATIVE.—ACTIVE VOICE.

<i>Singular.</i>	<i>Plural.</i>
<i>First person</i> , I kill,	<i>First person</i> , We kill,
<i>Second person</i> , You kill,	<i>Second person</i> , You kill,
<i>Third person</i> , He kills;	<i>Third person</i> , They kill.

PRESENT PERFECT INDICATIVE.—ACTIVE VOICE.

<i>Singular.</i>	<i>Plural.</i>
<i>First person</i> , I have killed,	<i>First person</i> , We have killed,
<i>Second person</i> , You have killed,	<i>Second person</i> , You have killed,
<i>Third person</i> , He has killed ;	<i>Third person</i> , They have killed.

2. Give in the same manner the tenses of the past Grand Division of *time*.

3. Give in the same manner the tenses of the future Grand Division of *time*.

4. In the potential mood, give in the same manner the two Present Tenses.

5. Give in the same manner the two Past Tenses.

6. Give the imperative active as in the Paradigm.

7. In the infinitive active give the tense denoting continued action and the one denoting completed action in Present Time as in the Paradigm.

8. Give the present participle active.

9. Give the past participles active.

LESSON XXXVII.

THE VERB CONTINUED.—CONJUGATION CONTINUED.—
TENSES IN PAIRS CONTINUED.

1. In the same manner as in the indicative mood, *active voice*, give the two Present Tenses of the indicative *passive*.
2. In this manner give the two Past Tenses.
3. Give also the two Future Tenses.
4. In the potential mood, give the two Present Tenses.
5. Give the two Past Tenses.
6. Give the imperative passive as in the Paradigm.
7. Give the two Present Tenses of the infinitive mood as laid down in the Paradigm.
8. Give the present participle as in the Paradigm.
9. Give the past participle as in the Paradigm.

LESSON XXXVIII.

THE VERB CONTINUED.—CONJUGATION CONTINUED.—
TENSES IN PAIRS CONTINUED. BOTH VOICES.

1. Now give in both Voices the two tenses of the present Grand Division of time in the indicative mood.
2. Give the two tenses of the Past Time in both voices.
3. Give the two tenses belonging to the Future Time in both voices.
4. In the potential mood give the tenses of the Present Time in both voices.
5. Give the two Past Tenses in both voices.
6. Give the imperative as in the Paradigm in both voices, giving the active voice first.
7. Give the Two Tenses of the infinitive in both voices.
8. Give the present participles in both voices as in the Paradigm.
9. Give the past participles in both voices as in the Paradigm.

LESSON XXXIX.

THE VERB CONTINUED.—CONJUGATION CONTINUED.—
REVIEW OF THE VERB *To Kill*.

Now stand up and give the verb *To Kill* entire both active and passive as laid down in the Paradigm giving the tenses denoting Present Time in the active voice first and then the same tenses in the passive before going on to the past tense.

LESSON XL.

THE VERB CONTINUED.—CONJUGATION CONTINUED.—
REVIEW OF THE VERB *To Kill* CONTINUED.

Repeat this verb for weeks, if necessary, until perfectly mastered.

LESSON XLI.

THE VERB CONTINUED.—CONJUGATION CONTINUED.—
THE VERB *To Scrub*.

In the same manner conjugate the verb *To Scrub* in both voices.

LESSON XLII.

THE VERB CONTINUED.—CONJUGATION CONTINUED.—
THE VERB *To Love*.

In the same manner conjugate the verb *To Love* in both voices.

LESSON XLIII.

THE VERB CONTINUED.—CONJUGATION CONTINUED.—
THE VERB *To Have*.

Conjugate, as designated above, the verb *To Have*.

LESSON XLIV.

THE VERB CONTINUED.—CONJUGATION CONTINUED.—
THE VERB TO DO.

Conjugate in the same manner the verb *To Do*.

LESSON XLV.

THE VERB CONTINUED.—CONJUGATION CONTINUED.—
ANALYSIS OF TENSES.

1. Analyze the present indicative. The present indicative is the simple form of the verb.
2. Illustrate. I love, I kill, I run.
3. Give other illustrations.
4. Analyze the present perfect. The present perfect is composed of the past participle with *have* or *has* placed before it.
5. Illustrate. I have loved. Thou hast killed.
6. Give other illustrations.
7. Analyze the past tense. The past tense is composed of the simple form of the verb with *d* or *ed* annexed, when regular. When irregular see the table of irregular verbs.
8. Illustrate. I loved. I killed.
9. Give other illustrations.
10. Analyze the past perfect tense. The past perfect tense is composed of the past participle and *had* or *hadst* prefixed.
11. Illustrate. I had loved. I had killed. Thou hadst killed.
12. Analyze the future tense. The future tense is composed of the simple form of the verb and *shall* or *will* or *shalt* or *wilt* prefixed.
13. Illustrate. I shall kill. You will kill. Thou wilt kill. Thou shalt kill.
14. Give illustrations from other verbs.
15. Analyze the future perfect tense. The future per-

fect tense is composed of the past participle with *shall have* or *will have* or *shalt have* or *wilt have* prefixed.

16. Illustrate. I shall have killed. You will have killed. Thou wilt have killed.

17. Give other illustrations.

18. Analyze the present potential. The present potential is composed of the simple form of the verb with the signs *may, can* or *must* or *mayst, canst* or *must* prefixed.

19. Illustrate. I may, can or must kill. You may, can or must love. Thou mayst, canst or must love.

20. Give other illustrations.

21. Analyze the present perfect of the potential. The present perfect of the potential is composed of the past participle with the signs *may, can* or *must have* or *mayst, canst* or *must have* prefixed.

22. Illustrate. I may have, can have or must have loved. Thou mayst have, canst have or must have loved.

23. Give other illustrations.

24. Analyze the past tense. The past tense of the potential is composed of the simple form of the verb with the signs *might, could, would* or *should* or *mightst, couldst, wouldst* or *shouldst* prefixed.

25. Illustrate. I might, could, would or should kill. Thou mightst, couldst, wouldst or shouldst kill.

26. Give other illustrations.

27. Analyze the past perfect tense. The past perfect tense of the potential is composed of the past participle and the signs *might have, could have, should have* or *would have* or *mightst, couldst, wouldst* or *shouldst have* prefixed.

28. Illustrate. I might have, could have, would have or should have killed. Thou mightst have, couldst have, wouldst have or shouldst have killed.

29. Give other illustrations.

30. Analyze the imperative. The imperative present is the first form of the verb and is known by its always being of the *second person* and agreeing with *thou* or *you* understood.

31. Illustrate. Love you. Kill thou.

32. Analyze the present infinitive. The present infinitive is the first form of the verb and is known by the sign *to* prefixed, which is omitted frequently after the verbs dare, bed, feel, help, let, make and others.

33. Illustrate. To come. He bid me come. He made me come. He would not let me go.

34. Give other illustrations.

35. Analyze the present perfect infinitive. The present perfect infinitive is composed of the past participle and the sign *to have* prefixed.

36. Illustrate. He intended *to have sailed* before the election.

37. Give other illustrations.

38. Analyze the present participle active. The present participle active is composed of the simple form of the verb with *ing* annexed.

39. Illustrate. Loving. Killing. Running.

40. Give other illustrations.

41. Analyze the past participle passive. The past participle passive, one of the Principal Parts of the verb, is formed on the simple form of the verb, and usually ends in *d* or *ed*, but often in *n*, *en* or *t*.

42. Illustrate. Loved. Killed. Spent. Hid. Fallen.

43. Give other illustrations.

44. Analyze the present passive participle. *The Present Passive Participle* ought rarely, *if ever*, to be used. This participle is formed by placing *being* before the past participle.

45. Illustrate. Instead of "The house is *being built*," say "The house is *in building*." Though this participle is not elegant, its use in some situations seems to be unavoidable.

46. Give other illustrations.

47. Analyze the past active participle. The past active participle is formed by placing *having been* before the present participle.

48. Illustrate. *Having been* killing. *Having been* loving.

49. Analyze the second form of the past participle pas-

sive. The second form of the past participle passive is formed by placing *having been* before the first form of the past or perfect participle.

50. Illustrate. *Having been* loved. *Having been* killed.

51. Give other examples.

LESSON XLVI.

THE VERB CONTINUED.—SYNOPSIS OF THE VERB TO KILL.

Give the synopsis of the verb *To Kill* in the First Person Singular through the different Moods and Tenses.

Indicative Mood.

<i>Active Voice.</i>		<i>Passive Voice.</i>	
<i>Pres.</i>	I kill,	<i>Pres.</i>	I am killed,
<i>Pres. Perf.</i>	I have killed,	<i>Pres. Perf.</i>	I have been killed,
<i>Past</i>	I killed,	<i>Past</i>	I was killed,
<i>Past Perf.</i>	I had killed,	<i>Past Perf.</i>	I had been killed,
<i>Future</i>	I shall kill,	<i>Future</i>	I shall be killed,
<i>Fut. Perf.</i>	I shall have killed;	<i>Fut. Perf.</i>	I shall have been killed.

Potential Mood.

<i>Active Voice.</i>		<i>Passive Voice.</i>	
<i>Pres.</i>	I may kill,	<i>Pres.</i>	I may be killed,
<i>Pres. Perf.</i>	I may have killed,	<i>Pres. Perf.</i>	I may have been killed,
<i>Past</i>	I might kill,	<i>Past</i>	I might be killed,
<i>Past Perf.</i>	I might have killed;	<i>Past Perf.</i>	I might have been killed.

Imperative Mood.

THIS MOOD has the Second Person but *not the first.*

Infinitive Mood.

THIS MOOD has no *Person.*

Participles.

PARTICIPLES have no *Person.*

LESSON XLVII.

THE VERB CONTINUED.—SYNOPSIS OF THE VERB TO KILL CONTINUED.

Give the synopsis of the verb TO KILL in the *Second Person Singular* through the different Moods and Tenses.

LESSON XLVIII.

THE VERB CONTINUED.—SYNOPSIS OF THE VERB TO KILL CONTINUED.

Give the synopsis of the verb TO KILL in the *Third Person Singular* through the different Moods and Tenses.

LESSON XLIX.

THE VERB CONTINUED.—SYNOPSIS OF THE VERB TO KILL CONTINUED.

Give the synopsis of the verb TO KILL in the *First Person Plural* through the different Moods and Tenses.

LESSON L.

THE VERB CONTINUED.—SYNOPSIS OF THE VERB TO KILL CONTINUED.

Give the synopsis of the verb TO KILL in the *Second Person Plural* through the different Moods and Tenses.

LESSON LI.

THE VERB CONTINUED.—SYNOPSIS OF THE VERB TO KILL CONTINUED.

Give the synopsis of the verb TO KILL in the *Third Person Plural* through the different Moods and Tenses.

LESSON LII.

THE VERB CONTINUED.—LIST OF VERBS ALWAYS OR
SOMETIMES IRREGULAR.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
Abide,	abode,	abode.
Awake,	awoke, awaked,	awoke, awaked.
Be or Am,	was,	been.
Bear (<i>to bring forth</i>),	bare, bore,	born.
Bear (<i>to carry</i>),	bore,	borne.
Beat,	beat,	beaten, beat.
Become,	became,	become.
Befall,	befell,	befallen.
Beget,	begat, begot,	begotten.
Begin,	began,	begun.
Behold,	beheld,	beheld.
Belay,	belaid, belayed,	belaid, belayed.
Bend,	bent, bended,	bent, bended.
Bereave,	bereft, bereaved,	bereft, bereaved.
Beseech,	besought,	besought.
Bet,	bet, betted,	bet, betted.
Betide,	betided, betid,	betided, betid.
Bid,	bid, bade,	bid, bidden.
Bite,	bit,	bitten, bit.
Bind,	bound,	bound.
Bleed,	bled,	bled.

LESSON LIII.

THE VERB CONTINUED.—LIST OF VERBS ALWAYS OR
SOMETIMES IRREGULAR CONTINUED.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
Bless,	blessed,	blessed,
Breed,	blest,	blest.
Break,	bred,	bred.
Bring,	brake,	broken,
Build,	broke,	broke.
Burn,	brought,	brought.
Buy,	builded,	builded,
Cast,	built,	built.
Catch,	burned,	burned,
Chide,	burnt,	burnt.
Choose,	bought,	bought.
Cleave (<i>to adhere</i>),	cast,	cast.
Cleave,	caught,	caught.
Cling,	chid,	chid,
Clothe,	chidden,	chidden.
Come,	chose,	chosen.
Cost,	cleaved,	cleaved,
Creep,	clave,	cleft.
Crow,	clove,	cloven,
Cut,	clave,	cleaved.
Dare,	clung,	clung.
Deal,	clothed,	clothed,
	clad,	clad.
	came,	come.
	cost,	cost.
	crept,	crept.
	crew,	
	crowed,	crowed.
	cut,	cut.
	durst,	
	dared,	dared.
	dealt,	dealt.

LESSON LIV.

THE VERB CONTINUED.—IRREGULAR VERBS CONTINUED.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
Dig,	digged, dug,	digged, dug.
Do,	did,	done.
Draw,	drew,	drawn.
Dream,	dreamt, dreamed,	dreamt, dreamed.
Dress,	drest, dressed,	drest, dressed.
Drive,	drove,	driven.
Eat,	ate,	eaten.
Fall,	fell,	fallen.
Feed,	fed,	fed.
Feel,	felt,	felt.
Fight,	fought,	fought.
Find,	found,	found.
Forbear,	forbore,	forborne.
Forget,	forgot,	forgotten, forgot.
Forsake,	forsook,	forsaken.
Flee,	fled,	fled.
Fling,	flung,	flung.
Fly,	flew,	flown.
Freeze,	froze,	frozen.
Freight,	freighted,	fraught, freighted.
Get,	got,	got, gotten.
Give,	gave,	given.
Gild,	gilt, gilded,	gilt, gilded.
Gird,	girded, girt,	girded, girt.
Go,	went,	gone.

LESSON LV.

THE VERB CONTINUED.—IRREGULAR VERBS CONTINUED.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
Grave,	graved,	graven, graved.
Grind,	ground,	ground.
Grow,	grew,	grown.
Hang,	hung, hanged,	hung, hanged.
Have,	had,	had.
Heave,	hove, heaved,	hoven, heaved.
Hew,	hewed,	hewn, hewed.
Hear,	heard,	heard.
Hide,	hid,	hidden, hid.
Hit,	hit,	hit.
Hold,	held,	holden, held.
Hurt,	hurt,	hurt.
Keep,	kept,	kept.
Kneel,	kneeled, knelt,	kneeled, knelt.
Knit,	knit, knitted,	knit, knitted.
Know,	knew,	known.
Lay,	laid,	laid.
Lead,	led,	led.
Lean,	leant, leaned,	leant, leaned.
Leap,	leapt, leaped.	leapt, leaped.
Learn,	learnt, learned,	learnt, learned.
Leave,	left,	left.

LESSON LVI.

THE VERB CONTINUED.—IRREGULAR VERBS CONTINUED.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
Lend,	lent,	lent.
Let,	let,	let.
Lie (<i>to recline</i>),	lay,	lain.
Light (<i>of a bird</i>),	lit,	lit.
Lose,	lost,	lost.
Load,	loaded,	laden, loaded.
Make,	made,	made.
Mean,	meant,	meant.
Meet,	met,	met.
Mow,	mowed, mown,	mowed.
Pay,	paid,	paid.
Pass,	past, passed,	past, passed.
Pen (<i>to enclose</i>),	pent, penned,	pent, penned.
Pen (<i>to write</i>),	penned,	penned.
Plead,	pleaded, pled,	pleaded, pled.
Put,	put,	put.
Quit,	quit, quitted,	quit, quitted.
Rap,	rapt, rapped,	rapt, rapped.
Read,	read,	read.
Reave,	reft,	reft.
Rend,	rent,	rent.
Rid,	rid,	rid.
Ride,	rode,	ridden, rode.
Ring,	rang, rung,	rang, rung.
Rise,	rose,	risen.

LESSON LVII.

THE VERB CONTINUED.—IRREGULAR VERBS CONTINUED.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
Rive,	rived,	riven, rived.
Run,	ran,	run.
Sow,	sowed,	sown, sowed.
Say,	said,	said.
See,	saw,	seen.
Seethe,	sod, seethed,	sodden, seethed.
Seek,	sought,	sought.
Set,	set,	set.
Shake,	shook,	shaken.
Shape,	shaped,	shapen, shaped.
Shave,	shaved,	shaven, shaved.
Shear,	sheared,	shorn, sheared.
Shed,	shed,	shed.
Shine,	shined, shone,	shined, shone.
Shoe,	shod,	shod.
Shoot,	shot,	shot.
Show,	showed,	shown.
Shred,	shred,	shred.
Shrink,	shrank, shrunk,	shrank, shrunk.
Shut,	shut,	shut.
Set,	set,	set.
Sit,	sat,	sat.
Sing,	sung, sang,	sung.
Sink,	sunk, sank,	sunk.

LESSON LVIII.

THE VERB CONTINUED.—IRREGULAR VERBS CONTINUED.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
Sow (<i>of grain</i>),	sowed,	sown, sowed.
Slay,	slew,	slain.
Sleep,	slept,	slept.
Sling,	slung,	slung.
Slink,	slunk,	slunk.
Slit,	slit,	slit.
Smell,	smelt,	smelt, smelled.
Smite,	smote,	smit, smitten.
Speak,	spoke,	spoken.
Speed,	sped,	sped.
Spell,	spelt, spelled,	spelt, spelled.
Spend,	spent,	spent.
Spill,	spilt, spilled,	spilt, spilled.
Spin,	span, spun,	spun.
Spit,	spat, spit,	spit, spitten.
Split,	split,	split.
Spread,	spread,	spread.
Spring,	sprang, sprung,	sprung.
Spoil,	spoilt, spoiled,	spoilt, spoiled.
Stay,	staid, stayed,	staid, stayed.
Stand,	stood,	stood.
Stave,	stove, staved,	stoven, staved.

LESSON LIX.

THE VERB CONTINUED.—IRREGULAR VERBS CONTINUED.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
Steal,	stole,	stolen.
Stick,	stuck,	stuck.
Sting,	stung,	stung.
Stride,	strid, strode,	strid, stridden.
Strow,	strowed,	strowed, strown.
Swear,	sware, swore,	sworn.
Sweat,	sweat, sweated,	sweat, sweated.
Sweep,	swept,	swept.
Strike,	struck,	stricken, struck.
String,	strung,	strung.
Strive,	strove,	striven.
Swell,	swelled,	swelled, swollen.
Swim,	swam, swum,	swum.
Swing,	swung,	swung.
Take,	took,	taken.
Teach,	taught,	taught.
Tear,	tore,	torn.
Tell,	told,	told.
Think,	thought,	thought.
Thrive,	throve, thrived,	thriven, thrived.
Throw,	threw,	thrown.
Thrust,	thrust,	thrust.
Tread,	trod,	trod, trodden.
Wax,	waxed,	waxen, waxed.

LESSON LX.

THE VERB CONTINUED.—IRREGULAR VERBS CONTINUED.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
Weave,	wove, weaved,	woven, weaved.
Weep,	wept,	wept.
Wake,	woke, waked,	woke, waked.
Wed,	wedded, wed,	wedded, wed.
Wet,	wetted, wet,	wetted, wet.
Whet,	whetted, whet,	whetted, whet.
Win,	won,	won.
Wind,	wound, wrought,	wound. wrought,
Work,	worked,	worked.
Wring,	wrung,	wrung.
Write,	wrote,	written.

LESSON LXI.

THE ADVERB.

1. What is an Adverb? An Adverb is a word which limits the meaning of a Verb, an Adjective, a Participle or an Adverb.

2. Illustrate. He catches the ball *well*, *Very* black, *Tenderly* loving, *Very* angrily etc.

3. Give other illustrations.

4. What is the etymology of the word? The word Adverb, from *ad to* and *verbum the word*, means added or attached to the principal word or *verb* of a sentence.

5. How many kinds of Adverbs are there? There are eight kinds of Adverbs, the Temporal, the Local, the

Causal, the Modal, the Negative, the Affirmative, the Interrogative and the Degree Adverb.

6. What is a Temporal Adverb? A Temporal Adverb is one, which limits its word by reducing its meaning to a particular Time.

7. Illustrate. *Twice* red and *once* green, She sails *to-night*, He came *formerly* etc.

8. Give other illustrations.

9. Give a list of Temporal Adverbs. Hereafter, forever, ever, anon, ago, after, hereafter, immediately, now, seldom, sometimes, when, weekly, yet, until etc.

10. Give other Temporal Adverbs.

11. What is a Local Adverb? A Local Adverb is one, which limits its word by reducing its general meaning to a particular *place*.

12. Illustrate. *Directly* opposite, Look *above*, Come *here*, Sit *down* etc. He prays *in his closet*.

13. Give other illustrations.

14. Give a list of Local Adverbs. Hence, therein, where, here, hither, down, above, whence, everywhere, somewhere, yonder, forth, away, aloft, ashore, forwards, secondly, thirdly, fourthly, wherever, there etc.

15. What is a Causal Adverb? A Causal Adverb is one, which limits a word by assigning a particular *cause*.

16. What is peculiar about Causal Adverbs? It is peculiar, that there are so few single words of this class. They are mostly Adverbial Phrases and Adverbial Clauses.

17. Illustrate. I came *for money*, I came, *because I wanted money*. He was whipped *for crying*, Hung *for murder*.

18. Give other illustrations.

19. Give a list of Causal Adverbs.

20. What is a Modal Adverb? A Modal Adverb is one, which limits its word by reducing its meaning from a general to a particular mode or manner.

21. Illustrate. He reprimands *sharply*. He lies *still*. He prayed *earnestly*. Sobbing *sorrowfully*.

22. Explain the sentence "He reprimands sharply." If we say "He reprimands" this will apply to any manner of reprimanding, because the term "reprimands" is general and unlimited. When we put in the word "sharply"; this is a Modal Adverb, because it reduces reprimand from a general manner or from being done just any way to a particular manner.

23. Give other illustrations.

24. Give a list of Modal Adverbs. Bravely, softly, justly, foolishly, badly, anyhow, nowise, no, verily, indeed, sweetly, probably, perchance, softly etc.

25. Give others.

26. What is a Negative Adverb? A Negative Adverb is one, which limits its word by reducing it from a general to a negative meaning.

27. Illustrate. They have *not* come, She is *nowise* well, He will leave home *no* more, He is *none* too wise etc.

28. Give other illustrations.

29. Give a list of Negative Adverbs. Not, no, nay, none.

30. Give others.

31. What is an Affirmative Adverb? An Affirmative Adverb is one, which limits its word by reducing it from a general to an affirmative meaning.

32. Illustrate. He will *doubtless* come again, The ship will *certainly* arrive on time, *Verily* I will not stay etc.

33. Give other illustrations.

34. Give a list of Affirmative Adverbs. Certainly, really, doubtless, yea, yes, verily etc.

35. Give others.

36. What is an Interrogative Adverb? An Interrogative Adverb is one, which limits its word by changing or reducing it from a general to an interrogative meaning.

37. Illustrate. *When* did he come? *Whence* did he come? etc.

38. Give other illustrations.

39. Give a list of Interrogative Adverbs. Where, whether, whence, when, why, how etc., all of which belong also to the locals, causals or temporals.

40. Give other interrogatives.

41. What is a Degree Adverb? A Degree Adverb is one, which limits its word by changing or reducing its meaning to a particular degree.

42. Illustrate. *More* wise. *Less* wise. *As* soft as clay. He *always* reads *thus*. He reads loud *enough*. He talks *sufficiently* well.

43. Give other illustrations.

44. Give a list of Degree Adverbs. Thus, sufficiently, so, enough, as, little, less, much, more, most etc.

45. Give others.

LESSON LXII.

THE ADVERB CONTINUED.—THE ADVERBIAL PHRASE.— THE ADVERBIAL CLAUSE.

1. What is an Adverbial Phrase? An Adverbial Phrase is an Infinitive Phrase or a Prepositional Phrase used, like an Adverb, to limit a word's meaning.

2. Illustrate. He works *in vain*. He fell *into the sea*. He fights *to kill*. He recites *to astonish you*.

3. Give other illustrations.

4. What is an Adverbial Clause? An Adverbial Clause is a subordinate proposition used, like an Adverb, to limit a word's meaning.

5. Illustrate. Go, *where duty calls thee*. He returned home, *when he completed his engagement* etc.

6. Give other illustrations.

7. How many kinds of Adverbial Phrases and Adverbial Clauses are there? The Phrases and Clauses belong to the eight different classes just like single Adverbs.

8. Illustrate. In the sentence "Go, *where duty calls thee*," "*where duty calls thee*" is a Local Adverbial Clause and, in the sentence "He works *for wages*," "*for wages*" is a Causal Adverbial Phrase.

9. Give other illustrations.

10. Are Adverbs ever used as other parts of speech? Adverbs are often used as other parts of speech.

11. Illustrate. In the sentence "He gave *but* one cent," *but* is an *Adverb*; in the sentence "None *but* the wise can enter," *but* is a *preposition* and in the sentence "He is feeble *but* brave," *but* is a *conjunction*.

12. Give illustrations with other words.

13. What is a *Conjunctive Adverb*? A *Conjunctive Adverb* is one which connects a *Subordinate* with a *Principal* Clause and modifies the *Predicate in each*.

14. Illustrate. *While* I live, will I praise the Lord. I shall be satisfied, *when* I awake with Thy likeness.

15. Give other illustrations. In the sentence "John works, *while* James sleeps," the *Conjunctive Adverb* "while" connects the two verbs "works" and "sleeps" as a *Conjunction* and modifies the same words as an *Adverb*.

16. How must it be parsed? A *Conjunctive Adverb* must be parsed first as a *Conjunction* and then as an *Adverb limiting* the same words, which it *connects*.

17. Illustrate. In the sentence "He came, *when* he was called," parse "*when*" first as a *Conjunction* connecting "came" and "was called" and then afterwards as an *Adverb limiting* these same words.

18. Give other illustrations.

19. When are these words called *Adverbial Conjunctives*? They are called *Adverbial Conjunctives*, when their *conjunctive* character is the strongest and *Conjunctive Adverbs*, when their *adverbial* character is the strongest.

20. Give illustrations.

21. Give a list of *Conjunctive Adverbs*. Till, since, before, as, therefore, how, after, until, where, while, when, wherefore, why etc.

22. How are *polysyllabic Adverbs* compared? *Polysyllabic Adverbs*, in *ascending* comparison, are compared by prefixing *more* and *most* to the *Positive*.

23. Illustrate. Wisely, more wisely, most wisely; Darkly, more darkly, most darkly; Beautifully, more beautifully, most beautifully.

24. Give other illustrations.

25. How are monosyllabic Adverbs and some others compared? These Adverbs are compared, in *ascending* comparison, by adding *r* or *er* and *st* or *est* to the Positive.

26. Illustrate. Often, oftener, oftenest; Soon, sooner, soonest; Fast, faster, fastest etc.

27. How are Adverbs compared in *descending* comparison? All Adverbs, whether monosyllabic or polysyllabic, in Descending Comparison, are compared by prefixing *less* and *least* to the Positive.

28. Illustrate. Wisely, *less* wisely, *least* wisely; Darkly, *less* darkly, *least* darkly; Slowly, *less* slowly, *least* slowly etc.

29. Give other illustrations.

30. How are the Adverbs in most frequent use compared? The Adverbs in most frequent use are generally compared *irregularly*.

31. Illustrate. Well, better, best; Bad, worse, worst; Ill, worse, worst; Little, less, least etc.

32. Give other illustrations.

33. Give a comprehensive rule for comparing Adverbs. In *Ascending* Comparison, *monosyllabic* Adverbs are compared by adding *r* or *er* and *st* or *est* but *polysyllabic* Adverbs by prefixing *more* and *most* to the Positive; in *Descending* Comparison, *all Adverbs*, whether monosyllables or polysyllables, are compared by prefixing *less* and *least* to the Positive; some are compared *irregularly*; some do not admit of Comparison.

34. What is an Independent or Expletive Adverb? *An Independent or Expletive Adverb* is one, that limits no particular word but is merely used to fill out, commence or introduce the sentence.

36. Illustrate. *Why*, when do you expect to come? *There now*, after so long I am ready. *There* is a better world to come. He said *there* was no bread. *Now*, I don't know and so don't ask me.

37. Give other illustrations.

38. How is an Independent or Expletive Adverb to be parsed? *An Independent or Expletive Adverb* is to be

parsed by the same SCHEME as other adverbs, except that they *limit* no particular word. They are really Absolute Elements.

39. What does the word Expletive mean? This word, from the Latin *ex out* and *pleo I fill*, means *to fill out*.

40. Illustrate. In the sentence "Now, I don't know and so don't ask me" "*Now*" is an Expletive Adverb, because it is merely used to fill out the sentence or the space.

41. Give a list of Adverbs. Once, twice, first, secondly, lastly, here, there, where, forward, backward, upward, downward, hence, thence, now, today, already, before, lately, tomorrow, henceforth, henceforward, by-and-by, oft, often, oftentimes, oftentimes, daily, much, little, wisely, justly, surely, wherefore etc.

42. Write as many more.

LESSON LXIII.

THE PARTICIPLE.

1. What is the participle? The participle is a mood or form of the verb, which has also the *form* and *properties* of an Adjective or a Noun.

2. What is the etymology of the word? The word is derived from the Latin word *pars a part* and *capio I take* and is so called, because it partakes of the properties of *two* parts of speech.

3. Illustrate. In the sentence "John having killed the tiger went home," "having killed" is one of the forms or moods of the verb *To Kill* and partakes of the properties of this *verb* and also of the properties of an adjective modifying "John."

4. Give other illustrations.

5. What properties of a *verb* has it? A participle is like a *verb*: first, in being transitive or intransitive; second, in expressing *time*; third, in having *voice* and fourth, in expressing *action*.

6. How is it like an adjective? A participle is like an

adjective; first, in having agreement with a noun and second, in often being capable of comparison.

7. Of what properties of a *noun* can a participle partake? A participle can be like a noun in having case, person and gender.

8. Illustrate. In the sentence "The law forbids *fishing*," "*fishing*" is in the objective case, third person, neuter gender.

9. Give other illustrations.

10. When we say a participle partakes of the properties of an adjective or noun, why is this expressed by "or" and in the *disjunctive*? Because a participle never partakes of the nature or properties of an adjective and of a noun at the same time.

11. What properties of a verb then can a participle have? A participle can have four properties of a verb, Action, Voice, Time and Governing power.

12. Illustrate. In the sentence "Charles was carried home *lacerated* with wounds," "*lacerated*" has three properties of the verb *To Lacerate*; voice, tense or time and action received. It has also two properties of an Adjective, Comparison and Limitation over the noun "Charles."

13. Illustrate again. In the sentence "The law forbids lacerating citizens with wounds," "*lacerating*" has four properties of a verb; Voice, Time, Action and Government and three properties of a noun, Person, Gender and Case.

14. Give other illustrations.

15. How many participles are there? There are six participles, two present and four past participles. Of the present, there are one active and one passive. Of the past there are two active and two passive.

16. Give the participles of the verb *To Kill*.

Active.

Passive.

Present, Killing,

Present, Being killed.

Past, Having killed,

Past, Killed,

Having been killing;

Having been killed.

17. What is the present active participle? The present

active participle expresses action, being or state as continuing in the present Grand Division of time and it is formed by adding *ing* to the simple form of the verb.

18. Illustrate. The blacksmith, *hammering* from morning until night, is a happy and a useful man.

19. Give other illustrations.

20. What is the present passive participle? The present passive participle expresses action, being or state suffered or received and continuing in present time. Its form is compound, made by placing *being* before the past or perfect participle.

21. Illustrate. The house is *being built*.

22. Explain this form. This form of expression is not considered very elegant and should be replaced, when possible, by some such circumlocution as *in building*.

23. Illustrate. Not, The house is *being built* but The house is *in building*.

24. How many past participles are there? There are four past participles; three of which are compound in form and one simple; making, with the present passive, four compound participles.

25. Of what tense are these participles? These participles are of the past tense, because they express completed action, being or state.

26. What is the past or perfect participle? The past or perfect participle, when regular, is formed by adding *d* or *ed* to the present indicative form. When irregular, it generally ends in *n*, *en* or *t*.

27. Illustrate. Partridges, *killed*, *dressed* and *cooked*, are a choice dish. Money, *won* and *lost*, leaves the player no better off. The iron, *hammered* the most, is the most brittle.

28. Give other illustrations.

29. Why should this form or mood of the verb be called the past rather than the perfect participle? This should be called the past participle, because the time it expresses is the past or aorist and not the perfect or present perfect.

30. How are the compound forms of this participle

formed? These compound participles are formed by placing *Having* or *Having been* before the past or perfect participle or *Having been* before the present participle.

31. Illustrate. Having loved, Having killed, Having been loved, Having been loving.

32. Give other illustrations.

33. How are all the past participles alike? They are alike in tense and meaning but different in form.

35. How are participles compared? Participles are compared by the same rules as Adjectives.

36. Illustrate. Loved, more loved, most loved; Admired, more admired, most admired etc.

37. Give other illustrations.

38. Where else has the participle been treated? Under the head of *mood and also of tense*.

39. Give a list of participles. Loving, Killing, Asking, Teaching, Having killed, Having fought, Having been wounded, Having been beaten, Loved, Confined, Fretted etc.

40. Give other examples.

LESSON LXIV.

THE PREPOSITION.

1. What is a preposition? A preposition is a word used to show the relation of its *object* to the word, which the prepositional phrase limits.

2. What is the etymology of this word? This word is derived from the Latin word *prae* before and *positum* put and hence means a word *placed before* another.

3. What is the *object* of a preposition? The nouns, before which they *are placed* are called their objects.

4. What is a Prepositional Phrase? A preposition and its object constitute a Prepositional Phrase.

5. Illustrate. In town. Under the tree. Beyond Jordan.

6. Give other illustrations.

7. When is a Prepositional Phrase an adjective element?

A Prepositional Phrase is an adjective element, when it limits the meaning of a *noun*.

8. Illustrate. John *of Boston* has come. Here *of Boston* modifies John. In the sentence "Men of wisdom are praised," "*of wisdom*" modifies "*men*." Also birds *of prey*, beasts *of burden* etc.

9. Give other illustrations.

10. When is it an adverbial element? A Prepositional Phrase is an adverbial element, when it limits the meaning of a verb, adjective, participle or adverb.

11. Illustrate. John has come *from Boston*. Here *from Boston* limits *has come*. In the sentence "He sits on a stool," "on a stool" limits "sits." He lives *for glory*. The poor work *for bread*.

12. Give other illustrations.

13. What is the subsequent term of the relation? The object of the preposition is the subsequent term of the relation, which the preposition shows.

14. Illustrate. In the expression "John of Boston," "Boston" is the subsequent term of the relation. In the expression "He lives for glory," "glory" is the subsequent term of the relation which the preposition "for" shows.

15. Give other illustrations.

16. What is the antecedent term of relation? Some antecedent word, a verb, a noun, an adjective, a participle or an adverb is the antecedent term of the relation.

17. Illustrate. In the sentence "Cicero *lived* at Rome," "*lived*" is the Antecedent Term of relation. In the sentence "He loves money for its own sake," "loves" is the Antecedent Term of the relation.

18. Give other illustrations.

19. Does the preposition show the relation of its object to a *Verb* or a *Noun*? The preposition may show the relation of its object *to either*.

20. When does it show the relation of its object to a *noun*? A *preposition* shows the relation of its object to a *noun*, when the Prepositional Phrase is an adjective element.

21. Illustrate. In the sentences given below the Prepositional Phrase is an adjective element, consequently the preposition shows the relation of its object to the noun.

The *book on* the *table* is mine.

The *book under* the *table* is mine.

The *book by* the *table* is mine.

The *book at* the *table* is mine.

The *book over* the *table* is mine.

The *book with* the *table* is mine.

The *book near* the *table* is mine.

The *book in* the *table* is mine.

22. Explain these examples. In these examples the preposition shows the relation of its object *table* to the noun *book*, because the Prepositional Phrase is an adjective element. Each preposition shows a *different* relation.

23. Give and explain other examples.

24. When does the preposition show the relation of *its object* to a *verb* or *other word*? The preposition shows *this* relation, when the Prepositional Phrase is an adverbial element.

25. Illustrate.

The boy *swam* under the *bridge*.

The boy *swam* over the *bridge*.

The boy *swam* round the *bridge*.

The boy *swam* to the *bridge*.

The boy *swam* below the *bridge*.

The boy *swam* above the *bridge*.

The boy *swam* at the *bridge*.

The boy *swam* into the *bridge*.

26. Explain these illustrations. Here the several prepositions show the several relations of the *object bridge* to the *verb swam*, because here the phrase is an adverbial element.

27. Give and explain other illustrations.

28. When is the preposition omitted? The preposition is *omitted* before words denoting extent of distance, time, measure or value.

29. Illustrate. John stayed *a year*. John went *a mile*. The book is worth *a dollar*. The horse is *sixteen hands* high.

30. Give other illustrations.

31. Why is the preposition omitted? The preposition is omitted before these words, because their relation to the antecedent term is apparent without it.

32. What is said of these objects in this situation? These objects are said to be in the objective case without a governing word but really they are governed by the Preposition understood.

33. In the sentence "He is a bad guide to go *by*," how is "*by*" parsed? In this instance "*by*" is parsed as part of the verb and the verb is considered compound.

34. In the sentence "The carriage passed *by*," how do you parse "*by*"? Here the object of the preposition is understood, and "*by*" is parsed as an adverb of place or a local adverb.

35. In the sentence "James is older than John," explain "than." When "*than*" connects two sentences, it is a conjunction but, when just followed by a noun or pronoun, it is a preposition, because it expresses a relation.

LESSON LXV.

THE PREPOSITION CONTINUED.

Memorize twenty-two prepositions. About, Above, Across, After, Against, Along, Amid, Amidst, Among, Amongst, Around, At, Athwart, A, As to, Bating, Before, Below, Behind, Beneath, Beside, Besides.

LESSON LXVI.

THE PREPOSITION CONTINUED.

Memorize twenty-two more. Between, Betwixt, Beyond, But, By, Concerning, Down, During, Ere, Except, Excepting, For, From, In, Into, Notwithstanding, Of, Off, On, Over, Out of, Past.

LESSON LXVII.

THE PREPOSITION CONTINUED.

Memorize twenty-two more. Pending, Regarding, Respecting, Round, Save, Since, Through, Throughout, Till, To, Touching, Toward, Towards, Under, Underneath, Until, Unto, Up, Upon, With, Within, Without.

LESSON LXVIII.

THE PREPOSITION CONTINUED.

Repeat the entire list, Sixty-six, until they are completely mastered.

LESSON LXIX.

THE CONJUNCTION.—COPULATIVES, DISJUNCTIVES, CORRELATIVES.

1. What is a conjunction? A conjunction is a word used to connect words, phrases, clauses or entire sentences.

2. What is the etymology of this word? This word comes from *con together* and *jungo I join* and hence means a *joining word*.

3. How many classes of conjunctions are there? There are two classes, *co-ordinate* conjunctions and *subordinate* conjunctions or *connectives*.

4. What are co-ordinate conjunctions? Co-ordinate conjunctions are such as join words, phrases, clauses or entire sentences of the same kind or class.

5. Illustrate. In the sentences "Karl sings *and* Mary dances" and "If Karl should sing *and* Mary should dance," "and" is a co-ordinate conjunction; because, in the first instance, it connects two principal and, in the second instance, two subordinate members or sentences. But in the sentence "Karl sings *while* Mary dances" or "Karl will sing *if* Mary will dance," "*while*" and "*if*" are not co-ordinate but

subordinate conjunctions, because they connect subordinate sentences with principal sentences.

6. Give other illustrations.

7. How many kinds of co-ordinate conjunctions are there? *Of co-ordinate* conjunctions there are three kinds, copulative, disjunctive and correlative.

8. What is a copulative conjunction? A copulative conjunction joins words, phrases, clauses and sentences denoting addition, increase or continuance.

9. Illustrate. The thief was overtaken *and* arrested. The thief was tried *and* imprisoned. John, James, William, Joseph *and* Samuel.

10. Give other illustrations.

11. What is a disjunctive conjunction? A disjunctive conjunction joins words, phrases, clauses and sentences by expressing opposition of meaning.

12. Illustrate. The thief was pursued hotly *but* could not be taken. The criminal will be *either* hung *or* imprisoned.

13. Give other illustrations.

14. What are correlative conjunctions? Correlative conjunctions are copulatives or disjunctives used in pairs.

15. Illustrate. *Either* John *or* James can go. He will *either* ride *or* walk. *Either* and *or* in these sentences are correlatives. *As* the thief is, *so* is his accomplice.

16. Give other illustrations.

17. How do conjunctions connect propositions? Conjunctions connect propositions by joining the chief word of one member to the chief word of the other.

18. What words do conjunctions *prefer* to *connect* in propositions? *Conjunctions* in connecting propositions prefer to join *their verbs* and, next to these, *their subjects*.

19. Illustrate. In the sentence "John runs fast *and* James walks slowly," "*and*" prefers to connect the verb "*runs*" with the verb "*walks*" and next to these it prefers to connect their *subjects*, "*John and James.*"

20. Give other illustrations.

21. Explain this. A cavalryman, in holding several horses together, holds them not by the manes nor by the stirrups of their saddles but by a more material part, the heads; so conjunctions, in holding large members together, prefer to hold by or connect their most material and essential elements, the predicates or the subjects.

22. In the sentence "John of Boston and James of Trenton went to London" what does "and" connect? "And" here prefers to connect "John" and "James" but may be said to connect "went" and "went" understood.

23. Does this apply to anything else than sentences? This also applies to elements.

24. Illustrate. In the element "The man, who stole, and the boy, who robbed," what word out of all these does "and" connect? "And" connects "man" and "boy," the *bases* of the two elements.

25. Give a list of co-ordinate conjunctions. Also, and, both, as, not only, but also (copulatives); or, nor, either, neither, than, though, although, yet, but, except, except that, whether, lest, unless, notwithstanding, save, provided, whereas (disjunctive); Both—and, either—or, whether—or, and some other words used as antecedents and subsequents and sometimes called correlative conjunctions.

26. How should correlative conjunctions be parsed? Correlative conjunctions should be parsed both as one word and by the same SCHEME for parsing.

27. Why are adversative conjunctions not mentioned? Adversatives are not mentioned, because they are only a stronger variety of disjunctives.

LESSON LXX.

THE CONJUNCTION CONTINUED.—CONNECTIVES.

1. What are connectives or subordinate conjunctions? Connectives are conjunctions, conjunctive adverbs, pronouns and other words used to connect a Subordinate Clause with a Principal Clause.

2. How many kinds of connectives are there? There are twelve kinds of connectives, Local, Temporal, Causal, Modal, Final, Comparative, Consecutive, Conditional, Concessive, Pronominal, Interrogative and Objective.

3. What are local connectives? Local connectives are words introducing a local clause or one denoting location.

4. Illustrate. "Go, *where* duty calls thee." Take your stand, *where* the fox will pass.

5. Give other illustrations.

6. What is a temporal connective? Temporal connectives are such, as introduce temporal clauses or clauses denoting time.

7. Illustrate. Come, *when* you wish. Attend, *when* you are summoned.

8. Give other illustrations.

9. What is a causal connective? Causal connectives are such, as introduce causal clauses or clauses denoting cause.

10. Illustrate. He will be learned, *for* he is studious. "*Because* I live, ye shall live also."

11. Give other illustrations.

12. What are modal connectives? Modal connectives are such, as introduce clauses of manner, or such, as assign the manner of the principal clause.

13. Illustrate. He died, *as* he lived. He looked, *as if* he were angry. He explained, *how* he got into the house.

14. Give other illustrations.

15. What are final connectives? Final connectives are such, as introduce final clauses, or such, as express aim, object or intention.

16. Illustrate. I come, *that* I may assist you. He asked, *that* the carriage might be brought up.

17. Give other illustrations.

18. What are comparative connectives? Comparative connectives are such, as introduce comparative clauses.

19. Illustrate. You are older, *than* you are wise. He is stronger, *than* I am.

20. Give other illustrations.

21. What are consecutive connectives? Consecutive connectives are such as introduce a consecutive clause or one denoting a consequence.

22. Illustrate. He was so studious, *that* he became learned. He was so fat, *that* he could not walk.

23. Give other illustrations.

24. What is a conditional connective? A conditional connective introduces a conditional clause or one denoting a condition.

25. Illustrate. He will become learned, *if* he be studious. He will succeed, *if* he is industrious.

26. Give other illustrations.

27. What is a concessive connective? A concessive connective is one, which introduces a concessive clause or a clause conceding or granting something or making a concession.

28. Illustrate. "I will trust in Him, *though* he slay me."

29. Give other illustrations.

LESSON LXXI.

THE CONJUNCTION CONTINUED.—CONNECTIVES CONTINUED.—INTERROGATIVES.—THE INTERJECTION.

1. What is a pronominal connective? A pronominal connective is a relative or connective pronoun introducing the relative adjective clause and connecting it with the principal clause.

2. Illustrate. "He, *who* steals my purse, steals trash."

3. Give other illustrations.

4. How should pronominal conjunctions be parsed? Pronominal conjunctions should be parsed first as pronouns and afterwards as conjunctions or *subordinate* conjunctions.

5. How should the SCHEMES used for parsing these parts of speech be applied? The SCHEMES used for parsing pronominal conjunctions should be applied separately. They should be parsed first as *conjunctions* and then as *pronouns*.

6. What are interrogative connectives? Interrogative

connectives are those pronouns and adverbs which introduce the interrogative clause or the indirect question.

7. Illustrate. John inquired, *where* James had gone. John inquired, *what* James had done. John inquired, *which* came first. John inquired, *who* was in the house.

8. What are objective connectives?

9. What are adverbial conjunctions? The adverbial conjunctions are the same as conjunctive adverbs and are such words; as *connect two* clauses, the principal and subordinate and modify the predicate in each.

10. Why are these words sometimes called conjunctive adverbs and sometimes adverbial conjunctions? For the reason; that, in some, the conjunctive and, in others, the adverbial character predominates.

11. Illustrate. Go, *where* duty calls thee. I will go, *as soon as* I have eaten my dinner. In the former, the adverbial character and, in the latter, the conjunctive character predominates.

12. Give other illustrations.

13. How should adverbial conjunctions be parsed? Adverbial conjunctions should be parsed first as conjunctions connecting the predicates and then afterwards as adverbs modifying the same predicates.

14. Illustrate. In the sentence Go, *where* duty calls thee, "where" should be first parsed as a conjunction and then as an adverb.

15. Give other illustrations.

16. What SCHEME FOR PARSING should be used? The SCHEME FOR PARSING conjunctions and the SCHEME FOR PARSING adverbs should be used *separately*.

17. How should these groups *as if*, *as soon as*, *as well as*, *forasmuch as* etc. be parsed? These groups should be parsed as single connectives or as adverbial conjunctions.

18. Illustrate. In the sentence "He came, *as soon as* he could," "*as soon as*" is an adverbial conjunction and a connective and should be parsed first as a conjunction and then as an adverb.

19. Give other illustrations.

20. What is the difference between connectives and adverbial conjunctions. These classes of words coincide to a great extent. All adverbial conjunctions are connectives but all connectives are not adverbial conjunctions.

21. Give a list of connectives. Thence, when, wherefore, because, so, consequently, accordingly, that, so that, as, except, unless, if, for, although, whereas, lest, inasmuch as, hence, therefore, for, so, when, until, after, whilst, before, ere, whither, whence, there, where, notwithstanding that, forasmuch as, as well as, as if, if—then, so—as, notwithstanding—yet, though—yet, who, which, what, who? which? what? since, seeing that, though etc.

22. What is an interjection? An interjection is a word thrown in between the elements of a sentence to express the speaker's *emotion*.

23. What is the etymology of the word? *The word* is derived from the Latin *inter* *between* and *jactus cast* and hence signifies a word *thrown in*.

24. What are the relations of an interjection? An interjection has no relation either of government, limitation or connection to the elements of a sentence.

25. Where should the exclamation point be placed? The exclamation point should be placed immediately after the interjection or those words, with which the interjection is closely connected.

26. Why should it not always be placed immediately after the interjection? The following words are often so closely joined to the *interjection*, that the insertion of the exclamation point would separate them too widely.

27. When should the point come immediately after the interjection? The point should come immediately after the interjection, when the following words are not closely joined to the interjection.

28. Illustrate. *Hark!* 'Tis the cannon's opening roar.
Pshaw! what signifies a dollar?

29. Give other illustrations.

30. When should the point come after the following words? The point should come after the following words, when they are too closely connected with the interjection for it to come between them.

31. Illustrate. Fie Charles! what is the matter? Hush, my good friend! Don't say so.

32. Give other illustrations.

33. Here give a list of interjections. Hem! Ho! Foh! Fie! Away! Lo! Behold! Hark! Hush! Hist! Hail! All hail! Strange! Really! Heigh! Tush! Pish! Ah! Alas! Oh! O! etc.

34. Here give as many more.

THIRD DIVISION.

LESSON LXXII.

HOME DERIVATION.

1. What is the third part of etymology? The third part of etymology is the Derivation of words from other words in our own language.

2. How are these derivations made? Derivations of this kind are made by the use of affixes.

3. What are affixes? Affixes are words, syllables or letters attached to one word to *form* another.

4. How many kinds of affixes are there? There are two kinds of affixes, called prefixes and suffixes.

5. What is a prefix? A prefix is a word, syllable or letter *placed before* one word to form another.

6. Illustrate. Reform, from *re* and *form*; Return, from *re* and *turn*; Conform, from *con* and *form* etc.

7. Give other illustrations.

8. What are suffixes? Suffixes are words, syllables or letters *placed after* one word to form another.

9. Illustrate. Kinglike, from *king* and *like*; Kingly,

from *king* and *ly*; Warfare, from *war* and *fare*; Successful, from *success* and *ful*.

10. Give other illustrations.

11. What are words, formed from other words, called? Words, formed from other words, are called *derivatives* or *derivative words*.

12. Illustrate. Unhorse is a *derivative* from *un* and *horse*. Rider is a *derivative* from *ride* and *er*.

13. Give other illustrations.

14. What are the words, from which they are derived, called? The words, from which they are derived, are called *primitive words*.

15. Illustrate. Horse, walk, garden, tree, shrub, ride, king, war, mad.

16. Give other illustrations.

17. In what are these examples all alike?

18. Give some important prefixes. *Re, un, im* or *in, a* or *ab, pre, be, self, counter, for, fore, mis, over, out, under, up, with* etc.

19. What does the prefix *re* mean? *Re* means *back* or *again*.

20. Illustrate. Reform to *form again*. Return to *turn back*.

21. Give other illustrations.

22. What does *un* mean? *Un* is privative in its force and means contrariety.

23. What is a privative particle? Privative means depriving and a privative particle is one; which deprives a word, before which it is placed, of its meaning.

24. Illustrate. Catalectic means *left out*, acatalectic means *not left out*. Unkind means just the opposite of kind.

25. Give other illustrations.

26. Illustrate. Unbridle, *to take off the bridle*; Unwritten, *not written*; Unflinching, *not flinching* etc.

27. Give other illustrations.

28. What does *in* mean? *In* or *im* means *not, against, in* or *into* and is sometimes *privative* in its signification.

29. Illustrate. Inclose, incase, infringe, infold, intact etc.

30. Give other illustrations.

31. How is *a* or *ab* used? *A* or *ab* is used with a privative force, depriving the root or primitive word of its meaning and it also means *on, in, at* or *to*.

32. Illustrate. In *aboard, ashore, aslant* and *abed*, *a* is equal to *on*. But *acatalectic* means *not catalectic*.

33. Give other illustrations.

LESSON LXXIII.

HOME DERIVATION CONTINUED.

1. What is the meaning of *pre*? *Pre* means *before* and adds this meaning to the *primitive*.

2. Illustrate. Prefix, to fix *before*; Predirect, to direct *before*; Prearrange, to arrange *before*; Prefigure, to indicate *before*.

3. Give other illustrations.

4. What does *be* mean? *Be* means *upon* or *over* but is sometimes used to add *intensity* or for *euphony* only.

5. Illustrate. In *bespatter, becloud, besmear*, it means *over* or *upon*, but in *beloved, bedazzle, bemoisten*, it is *intensive* or *euphonic* only.

6. Give other illustrations.

7. Are the roots or primitives, to which these prefixes are attached, always proper English words? *The roots* or *primitives*, to which these words are attached, are not always proper English words.

8. Illustrate. In the words *inaccurate* and *invaluable*, the roots are proper English words but, in the words *infringe, impact* and *indulge*, the roots are *not* proper English words. They cannot be separated from the prefix.

9. Give other illustrations.

10. What are the roots called, when they are proper English words? When proper English words, the roots are called *separate roots* or *radicals*.

11. What are they called, when they are not proper Eng-

lish words? When the roots are not proper English words, they are then called *inseparable* roots or radicals.

12. Explain other prefixes.

13. Give some important suffixes. *Ee*, *less*, *able* or *ible*, *ed*, *ive*, *ing*, *ity*, *oy*, *ion* or *ian*, *ation*, *al*, *ate*, *ite* etc.

14. What is the meaning of *ee*? *Ee* means the person *to whom or towards whom* the meaning of the radical word tends.

15. Illustrate. *Donee* means the person, *to whom* the gift was made. *Trustee* means the person, *who is trusted*. *Referee* means the person, *to whom something is referred*.

16. Give other illustrations.

17. What does *less* mean? *Less* means *without*.

18. Illustrate. *Doubtless*, *without doubt*; *Fruitless*, *without fruit*; *Faultless*, *without fault*.

19. Give other illustrations.

20. What does *able* or *ible* mean? *Able* or *ible* means *capable of being*.

21. Illustrate. *Transferable*, *capable of being transferred*; *Inhabitable*, *capable of being inhabited* etc.

22. Give other illustrations.

23. What does *ed* mean? *Ed* as a suffix means *completion*.

24. Illustrate. *Fenced* means, that the *fencing* is completed; *Formed* means, that the *forming* is completed; *Walked* means, that the *walking* is completed etc.

25. Give other illustrations.

26. What does *ive* mean? *Ive* means *adapted to or for*.

27. Illustrate. *Instructive* means *adapted to instruct*; *Productive* means *adapted to produce* etc.

28. Give other illustrations.

29. What does *ing* mean? *Ing* means *continuing to*.

30. Illustrate. *Fishing* means *continuing to fish*; *Hunting* means *continuing to hunt*; *Working*, *continuing to work* etc.

31. Give other illustrations.

LESSON LXXIV.

HOME DERIVATION CONTINUED.

1. To what are the suffixes annexed? Suffixes are oftener than prefixes attached to separate roots or radicals.

2. Illustrate. In restless, raking, ripened, parental, instructive etc., the suffix is attached to a *separate radical*.

3. Give other illustrations.

4. Give some suffixes attached to inseparable radicals. Capable, respirable, refrangible, fusible etc.

5. Give others.

6. Show their similarity by explaining, why the inseparable radical is such.

7. Are prefixes and suffixes ever doubled? Prefixes and suffixes are often doubled.

8. Illustrate. Re-arrange is formed by two prefixes, *re* and *ar* (*ad*) and fearfully and fearfulness are formed by double suffixes.

9. Give other illustrations.

10. Are derivatives ever formed by both prefixes and suffixes? Derivatives are often so formed.

11. Illustrate. Arrangement is formed upon the radical *range* by the prefix *ar* (*ad*) and the suffix *ment*. Fulfilling is formed from *fill* by *ful* and *ing*.

12. Give other illustrations.

13. How many derivatives can be formed from the separate radical or root *press*? More than eighty derivatives are formed from this primitive.

14. Give four formed by prefixes only. *Repress, suppress, impress, compress*.

15. Give others like these.

16. Give four formed by *suffixes* only. *Pressing, pressure, pressed, pressless*.

17. Give others like these.

18. Give some formed by both *prefixes and suffixes*. *Repressive, suppression, compression, compressure, impressing* etc.

19. Give others like these.
20. Give two formed by *double prefixes*. *Recompress*, *overcompress*.
21. Give others like these.
22. Give two formed by *double suffixes*. *Pressingly*, *pressureless*.
23. Give others like these.
24. Now give two formed by *double prefixes and double suffixes together*. *Irrepressively*, *insuppressibleness*.
25. Give others like these.
26. What other class of derivatives have we? Compounds are derivatives from the simple words, of which they are composed.
27. Illustrate. Flower-garden, millpond and whirlpool are derivatives of this class.
28. Give other illustrations.
29. How are their derivatives formed? If permanent they are consolidated but, if temporary, they are united by the hyphen.
30. Illustrate. Grapevine is a permanent compound and hence is consolidated but whiskey-merchant is temporary and hence its parts are united by the hyphen.
31. Give other illustrations.

FOURTH DIVISION.

LESSON LXXV.

FOREIGN DERIVATION.

1. What is the Fourth Division of Etymology? The Fourth Division of Etymology is the derivation of words from other words in foreign languages.
2. From what languages do we derive English words? From many languages but especially from the Latin, through the Norman French, and from the Greek.

3. What is showing the derivation of a word called? Showing the derivation of a word is called *giving its etymology*.

4. What is the etymology of the word pedigree? Pedigree comes from *pes a foot* and *gradus a step* and hence means an *account* of one's past *footsteps*.

5. Give the etymology of *Locomotion*.

6. Give the etymology of the word *geography*. *Geography* comes from *γη the earth* and *γραφω I write* and hence means a *description of the earth*.

7. Give the etymology of *anatomy*.

8. What is the etymology of philosopher? Philosopher comes from *φιλος a lover or friend* and *σοφια wisdom* and hence means *a lover of wisdom*.

9. Give the etymology of the word *arithmetic*.

10. What is the etymology of the word seminary? Seminary comes from the word *semen seed* and hence means a school for sowing the *seeds* of learning.

11. Give the etymology of *orthography*.

12. What is the etymology of itinerant? Itinerant comes from *iter a journey* or *itiner a journeys* and means *traveling* or *journeying*.

13. Give the etymology of *etymology*.

14. What is the etymology of the proper name Amanda? Amanda comes from *amandus, the Future Passive Participle of amo I love*, and hence means *one to be loved*.

15. Give the etymology of *syntax*.

16. What is the etymology of the name Stella? The name comes from the noun *stella a star*.

17. Give the etymology of *prosody*.

18. From what does the word scandalize come? Scandalize comes from *σκανδαλιτω to offend*.

19. Give the etymology of *abjure* and *adjure*.

20. Why is this lesson given? This lesson is not given to exhaust but to *suggest and guide the student* to the study of this great subject.

21. Can many words be formed from a common source?

One Latin or Greek word often furnishes many English derivatives.

22. Illustrate. From *dono I give*, comes donation, donor, donating, donate, donee etc.

23. Give all the words that come from *capio I take*.

24. Illustrate again. From *φίλος a lover* and *σοφία wisdom*, come philosophy, philosopher, philosophize, philosophical, philosophically, unphilosophically etc.

25. Give the derivatives from *fero I carry*.

26. Give further illustrations.

27. Where can fuller information be found upon this subject of Foreign Etymology? In "Smith's Hand-Book of Etymology."

LESSONS ON SYNTAX.

(HERE GIVE SO MUCH SYNTAX AS IS NECESSARY FOR
PARSING.)

LESSON LXXVI.

SYNTAX, RELATIONS, GOVERNMENT.

1. What is syntax? Syntax is that part of Grammar; which treats of the construction of the sentence by showing the relations, which exist among its elements.

2. What is Relation? Relation is that *mutual dependence*, which the words and elements of a sentence have upon each other.

3. How many kinds of relations are there? There are three kinds of relations; Relations of Government, Relations of Limitation and Relations of Connection.

4. If a hundred words were thrown into a box and then drawn out by a hoodwinked boy and arranged as drawn, would they form a sentence? They would not, because they would not sustain the proper relations to each other.

5. What relations would they lack? They would lack

the proper relations of Government, Limitation and Connection.

6. How many words are there in the English Language in all the books on all subjects prose and poetry? There are many trillions of them.

7. Into what great classes do these words fall? These words naturally fall into three great classes; Governing words, Limiting words and Connecting words.

8. Do these classes overlap each other? They do. Many words belong to two or more of the classes.

9. What is the relation of Government? Government is the power; which one word or element has over another of determining or controlling one or more of its properties of Voice, Mood, Tense, Gender, Number, Person or Case.

10. Illustrate Government. In the sentence "Cicero speaks," "Cicero" governs "speaks," because it determines its properties of *number and person*.

11. Give another illustration.

12. What is Limitation? Limitation is *that power*, which one word or element has over another of limiting or reducing it from a general to a special or particular meaning.

13. Illustrate. The term "tree" is general and unlimited, embracing all varieties, but, in the expression "*maple tree*," the word "*maple*" has the *power of Limitation* over the word "tree," because it reduces "tree" from a general to a *special or particular meaning*.

14. Give another illustration. The term "being" is general but, in the expression "*human being*," the word "*human*" has the *power not of Government but of Limitation* over "being," because it reduces "being" from a general to a special or particular meaning.

15. Give other examples.

16. Show in what these examples are alike.

17. What is Connection? Connection in Syntax is the power, one word has of *coupling* or showing the relations between others.

18. Illustrate. John *and* James; William *of* Boston; He

will be learned, *because* he is studious, are examples of connection.

19. Give other illustrations.

20. What is a sentence? A sentence is a group of words or elements so related as to express a complete thought.

21. Illustrate. Oh, that I had wings like a dove!

22. How many points of Government are there in sentences? *There are nine points* of Government in sentences.

23. What is the *first point* of Government? The *first point* is the Government of *the subject by its verb* in the Nominative according to Rule IX.

24. Why is the subject governed by the verb? The subject is governed by the verb, because the verb requires it to be in the Nominative and so controls or determines its case.

25. Give and explain an illustration. By comparing the sentences "He runs," "His runs" and "Him runs," it is easy to see, that the verb requires its subject to be in the nominative case.

26. Give other illustrations.

27. What is the *second point* of Government? The *second point* is the Government of the verb by its subject in number and person according to Rule X.

28. Why is the verb governed by its subject? The verb is governed by its subject, because the subject controls or determines its *number and person*.

29. Illustrate. In the sentences "Horses *run*" and "The horse *runs*," it is easy to see, that the subject controls the verb in number and person.

30. Give other illustrations.

LESSON LXXVII.

SYNTAX CONTINUED.—RELATIONS CONTINUED.—GOVERNMENT CONTINUED.

1. What is the *third point* of Government? The *third point* is the Government of the *object by the verb in case* according to Rule XV.

2. Why is the object governed by the verb? The object is governed by the verb, because the verb controls or determines its *case*.

3. Give and explain illustrations. By comparing the sentences "The lion killed *he*," "The lion killed *his*" and "The lion killed *him*," it is easy to see, that the verb requires its object to be in *the objective case*.

4. Give other illustrations.

5. What is *Government*?

6. What is the *fourth point* of Government? The *fourth point* is the Government of the possessive by the word it limits according to Rule VII.

7. Why is the possessive governed by the word it limits? *The possessive* is governed by the word it limits, because this word controls or determines its *Case*.

8. Give and explain an illustration. In the expression "*Solomon's* temple," "temple" requires its limiting word, *Solomon's*, to be in the possessive case.

9. Give and explain other illustrations.

10. What is *Government*?

11. What is the *fifth point* of Government? The *fifth point* is the Government of the appositive by the word it limits according to Rule VI.

12. Why is the appositive governed by the word it limits? The appositive is so governed, because this word controls or determines its case.

13. What is Government?

14. What is the *sixth point* of Government? The *sixth point* is the Government of the pronoun by its antecedent or subsequent according to Rule XVI.

15. Why is the pronoun governed by its antecedent or subsequent? The pronoun is so governed, because its antecedent or subsequent controls or determines its gender, number and person.

16. Give and explain an illustration. In the expression "John cut *his* finger," the antecedent "John" requires its pronoun "*his*" to be in the masculine gender, third person and singular number.

17. Give and explain another example.
18. What is Government?
19. What is the *seventh point* of Government? The seventh point is the Government of the object by a participle according to Rule XV.
20. Why is the object governed by the participle? The object is governed by the participle, because the participle controls or determines *its case*.
21. Give and explain an example. In the expression "Having killed the lion he went home," "having killed" governs "lion," because it controls its case.
22. Give and explain another example.
23. What is Government?
24. What is the *eighth point* of Government? The *eighth point* is the Government of the infinitive by the word it limits according to Rule VIII.
25. Why is the infinitive governed by the word it limits? The infinitive is so governed, because this word controls or determines its *Mood*.
26. Give and explain an illustration. In the expression "The orator wishes to speak," "wishes" governs "to speak," because it controls or determines its *Mood*.
27. Give another illustration.
28. What is Government?
29. What is the *ninth point* of Government? The *ninth point* is the Government of the *object by the preposition* according to Rule XV.
30. Why is the object governed by the preposition? *The object* is so governed, because the preposition controls or determines *its case*.
31. Give an illustration. In the expression "The wagoner came into town," "town" is governed by "into," because into controls or determines *its case*.
32. Give another illustration.
33. What is *Government*?

LESSON LXXVIII.

SYNTAX CONTINUED.—RELATIONS.—LIMITATION.

1. How many *points* of Limitation are there? There are *nine points* of Limitation.

2. What is the *first point* of Limitation? The *first point* is the Limitation of the noun or pronoun by the *adjective* according to Rule IV.

3. Why does the adjective limit the noun or pronoun? *The adjective* limits the noun or pronoun, because it reduces it from a general to a particular meaning.

4. Give and explain an example. In the expression "Chestnut tree," "chestnut" limits "tree," because it reduces "tree" from its general to a particular meaning or a particular class of trees.

5. Give another illustration. In the expression "Blind horse," "horse" alone applies to all horses but the adjective "blind" limits the meaning to a particular class of horses.

6. Give other illustrations.

7. What is Limitation?

8. What is the *second point* of Limitation? The *second point* is the limitation of the noun or pronoun by the *participle* according to Rule IV.

9. Why does the participle limit the noun or pronoun? The participle limits the noun or pronoun, because it reduces it from a general to a particular meaning.

10. Give and explain an example. In the sentence "The man *wearing* the tall hat is the Governor," "man" applies to a vast number but the participle "*wearing*" limits it, because it reduces "man" from its general meaning to a particular person.

11. Give another illustration. The man *wearing* the sword is the Marshal.

12. Give another illustration.

13. What is *Limitation*?

14. What is the *third point* of Limitation? The *third*

point is the limitation of the noun or pronoun by the *possessive* according to Rule VII.

15. Why does the possessive limit the noun or pronoun? *The possessive limits* the noun or pronoun, because it reduces it from a general to a special or particular meaning.

16. Illustrate. The word "temple" is a very general term, applying to all temples, but, in "Solomon's temple," *it is limited by the possessive* to a particular temple.

17. Give and explain other examples.

18. What is Limitation?

19. What is the *fourth point* of Limitation? *The fourth point* is the limitation of a noun or pronoun by the *appositive* according to Rule VI.

20. Why does the appositive limit another noun? The appositive limits a noun or pronoun, because it reduces it from a general to a special or particular meaning.

21. Illustrate. In the expression "Jones the orator," "Jones" may apply to many persons, but the appositive "orator" reduces it to an individual meaning.

22. Give and explain another illustration.

23. What is Limitation?

LESSON LXXIX.

SYNTAX CONTINUED.—LIMITATION CONTINUED.

1. What is the *fifth point* of Limitation? *The fifth point* is the limitation of a word by *the infinitive* according to Rule VIII.

2. Why does the infinitive limit another word? The infinitive limits another word, because it reduces the word from a general to a special or particular meaning.

3. Illustrate. In the expression "He wishes," "wishes" may apply to any one of a thousand things, which "he" may wish to do, but, in the expression "He wishes *to sing*," the infinitive limits "wishes" from a thousand things, that he might have wished to do, to *one* thing, that he does wish to do.

4. Give another illustration.

5. What is *Limitation*?

6. What is the *sixth point* of Limitation? The *sixth point* is the limitation of the verb by *the adverb* according to Rule V.

7. Why does the adverb limit the verb? The adverb limits the verb, because it reduces it from a general to a special or particular meaning.

8. Illustrate. The wind blew southward. Here "blew" is general in its meaning, because there are a thousand directions, in which the wind might blow, but "southward" reduces "blew" to a particular direction and so limits it from a thousand to *one*.

9. Give another illustration.

10. What is Limitation?

11. What is the *seventh point* of Limitation? The *seventh point* is the limitation of the participle by *the adverb* according to Rule V.

12. Why does the adverb limit the participle? The adverb *limits* the participle, because it reduces it from a general to a special or a particular meaning.

13. Illustrate. Looking *upward*, he made a vow. Here "looking" is general, because it might be in any of a thousand directions, but "*upward*" limits it to one direction.

14. Give and explain another example.

15. What is Limitation?

16. What is the *eighth point* of Limitation? The *eighth point* of Limitation is that of the adjective by *the adverb* according to Rule V.

17. Why does the adverb limit the adjective? The adverb limits the adjective, because it reduces it from a general to a special meaning.

18. Illustrate. In the expression "Moderately rough," "rough" is a general term, applying to all varieties of roughness, but "moderately" limits it to one variety.

19. Give another illustration.

20. What is Limitation?

21. What is the *ninth point* of Limitation? The *ninth*

point is the limitation of the adverb *by the adverb* according to Rule V.

22. Why does the adverb limit the adverb? The adverb limits the adverb, because it reduces it from a general to a special or particular meaning.

23. Illustrate. In the sentence "He reproved me *very sharply*," "*sharply*" is general, because it applies to all varieties of sharpness, but "very" limits it to a single variety.

24. Give another illustration.

25. What is Limitation?

LESSON LXXX.

SYNTAX CONTINUED.—CONNECTION.

1. How many *points* of connection are there? There are *nine points* of connection.

2. What is the *first point* of connection? The *first point* is the connection of the *predicates or subjects* of two sentences or clauses by a conjunction or adverbial conjunction according to Rule I.

3. Why do conjunctions and adverbial conjunctions prefer to connect the *predicates or subjects* of the sentences or clauses which they join? Conjunctions and adverbial conjunctions prefer to connect the *predicates or subjects* of their sentences or clauses, because these are the principal elements.

4. In connecting sentences or clauses, why does the conjunction or adverbial conjunction prefer to connect predicates? The conjunction or adverbial conjunction has this preference; because the predicate or VERB, which means *the word*, has always been considered the *most important word* of the sentence.

5. Illustrate the Conjunction. In parsing the connected sentences "John catches fish *and* James kills birds," "*and*" prefers to connect "catches" and "kills" but it will connect the subjects "John" and "James" or, in some cases, "fish" and "birds."

6. Give other illustrations.

7. When will the conjunction or adverbial conjunction always connect subjects? The conjunction or adverbial conjunction always connects subjects, when the subjects are *emphatic* or *antithetical*.

8. Illustrate. *John* came into town but *James* did not.

9. Give other illustrations.

10. What is *Connection*?

11. When will they always connect predicates? Conjunctions or adverbial conjunctions will always connect *predicates*, when these are *emphatic* or *antithetical*.

12. Illustrate. *John walked* but *James rode* to town.

13. Give other illustrations.

14. When may they connect the objective or one of the other subordinate elements in their sentences? Conjunctions or adverbial conjunctions may connect the objective or one of the other *subordinate* elements in their sentences, when *these* are *emphatic* or *antithetical*.

15. Illustrate. *John* killed *the lion* and *James* killed *the bear*.

16. Give other illustrations.

17. What is the *second point* of Connection? The *second point* is the connection of *phrases* by the conjunction according to Rule I.

18. Illustrate. Is he going *to ride* or *to walk*? Will you stay *in London* or *in Edinburgh*?

19. Explain the examples just given. The conjunction might be considered as connecting the *principal verbs* of these sentences but they here and often elsewhere connect phrases only.

20. Give other illustrations.

21. What is the *third point* of Connection? The *third point* is the connection of *words* by conjunctions according to Rule I.

22. Illustrate. *Hither* and *thither*. *John* and *James* are walking *up* and *down*. It was just *in* and *out*, *in* and *out* all day. *To* and *fro*, *to* and *fro*, *to* and *fro*; *John*, why don't you sit down?

23. Explain this use of the conjunction. Here the conjunction may be considered as connecting subjects or verbs but it is *better* to parse it as connecting *the words*, between which it stands.

24. Give and explain other examples.

25. What is Connection?

26. What is the *fourth point* of connection? The *fourth point* is the connection of the subordinate clause, with the principal clause by the *pronominal* conjunction or *connective* according to Rule III.

27. Illustrate. John took *what* I gave him. John takes *whatever* I give him. The orator, *who* spoke so well, was Cicero.

28. Explain these examples. "*What*," "*whatever*" and "*who*" connect their clauses but cannot be said to connect the subjects or predicates, as *adverbial* conjunctions do.

29. Write other illustrations.

LESSON LXXXI.

SYNTAX CONTINUED.—CONNECTION CONTINUED.

1. What is the *fifth point* of Connection? The *fifth point* is the connection of the objective case to a noun by the *preposition* according to Rule II.

2. Illustrate this. John *of* Boston. Apple *of* discord. Bond *of* union.

3. Explain these examples. The preposition connects its object with a *noun* in these examples, because the prepositional phrase limits the *noun*.

4. Give and explain other illustrations.

5. What is the *sixth point* of Connection? The *sixth point* is the connection of the objective case with a *verb* by the *preposition* according to Rule II.

6. Illustrate. He came *to* town. Caesar marches *on* Rome. They wished *for* day.

7. Explain these examples. Here the preposition con-

nects its object to the *verb*, because the prepositional phrase limits the *verb*.

8. Give and explain other examples.

9. What is *Connection*?

10. What is the *seventh point* of Connection? The *seventh point* is the connection of the objective case to a *participle* according to Rule II.

11. Illustrate. John having killed the lion *with* an axe went home. Running *to* the office, he called the doctor.

12. Explain these illustrations. Here the prepositions *with* and *to* connect their objects to the *participles*, because the prepositional phrases *limit* the participles.

13. Give and explain other illustrations.

14. What is *Connection*?

15. What is the *eighth point* of Connection? The *eighth point* is the connection of the objective case to the *adjective* by the preposition according to Rule II.

16. Illustrate. The sun was bright *for* one day. Good *for* nothing. Black *with* rage.

17. Explain these examples. Here the preposition connects its object to the *adjectives*; because the prepositional phrase, as an *adverbial element*, limits them.

18. Give other illustrations.

19. What is *Connection*?

20. What is the *ninth point* of Connection? The *ninth point* is the connection of the objective case with the *adverb* according to Rule II.

21. Illustrate. He acted imprudently *to* an extreme. He peered forward watchfully *from* fear. He left hurriedly *from* fright.

22. Explain these examples. Here the preposition connects its objects with the adverbs; because the prepositional phrase, as an *adverbial element*, limits them.

23. Give other illustrations.

24. What is Connection in Grammar?

LESSON LXXXII.

SYNTAX CONTINUED.—LIMITATION CONTINUED.

1. What is the first point of *Limitation*?
2. Illustrate and give the rule.
3. What is the second point?
4. Illustrate and give the rule.
5. What is the third point?
6. Illustrate and give the rule.
7. What is the fourth point?
8. Illustrate and give the rule.
9. What is the fifth point?
10. Illustrate and give the rule.
11. What is the sixth point?
12. Illustrate and give the rule.
13. What is the seventh point?
14. Illustrate and give the rule.
15. What is the eighth point?
16. Illustrate and give the rule.
17. What is the ninth point?
18. Illustrate and give the rule.

LESSON LXXXIII.

SYNTAX CONTINUED.—GOVERNMENT CONTINUED.

1. Give the first point of *Government*.
2. Illustrate and give the rule.
3. Give the second point.
4. Illustrate and give the rule.
5. Give the third point.
6. Illustrate and give the rule.
7. Give the fourth point.
8. Illustrate and give the rule.
9. Give the fifth point.
10. Illustrate and give the rule.
11. Give the sixth point.

12. Illustrate and give the rule.
13. Give the seventh point.
14. Illustrate and give the rule.
15. Give the eighth point.
16. Illustrate and give the rule.
17. Give the ninth point.
18. Illustrate and give the rule.

LESSON LXXXIV.

SYNTAX CONTINUED.—CONNECTION CONTINUED.

1. Give the first point of *Connection*.
2. Illustrate and give the rule.
3. Give the second point.
4. Illustrate and give the rule.
5. Give the third point.
6. Illustrate and give the rule.
7. Give the fourth point.
8. Illustrate and give the rule.
9. Give the fifth point.
10. Illustrate and give the rule.
11. Give the sixth point.
12. Illustrate and give the rule.
13. Give the seventh point.
14. Illustrate and give the rule.
15. Give the eighth point.
16. Illustrate and give the rule.
17. Give the ninth point.
18. Illustrate and give the rule.

LESSON LXXXV.

SYNTAX CONTINUED.—LIMITATION CONTINUED.

Give the nine points of *Limitation* with rules.

LESSON LXXXVI.

SYNTAX CONTINUED.—GOVERNMENT CONTINUED.

Give the nine points of Government with rules.

LESSON LXXXVII.

SYNTAX CONTINUED.—CONNECTION CONTINUED.

Give the nine points of Connection with rules.

LESSON LXXXVIII.

SYNTAX CONTINUED.—GOVERNMENT, LIMITATION AND CONNECTION CONTINUED.

Give the entire twenty-seven *points* of Syntactical Government, Limitation and Connection, over and over until they are mastered.

LESSON LXXXIX.

SYNTAX CONTINUED.—RULES OF SYNTAX.

1. Give Rule I of Syntax. Conjunctions connect predicates, subjects, words, phrases or clauses.
2. Illustrate. John rides *and* James walks. John, James *and* Joseph can read Virgil. In city *and* in country *and* at home he is the same. Jacob will come *when* his work is done.
3. Give other illustrations.
4. Give Rule II. A preposition shows the relation of its *object* to the *word*, whose meaning the prepositional phrase *limits*.
5. Illustrate. He died *in* hope. The bird *in* the cage. Black *with* rage.
6. Give other illustrations.
7. Give Rule III. Connective pronouns connect the nominal or relative clause with the principal clause.

8. Illustrate. The man, *who* has on the white hat, is the leader. I receive *whatever* he bestows.

9. Give other illustrations.

10. Give Rule IV. An adjective or participle limits its noun or pronoun down from a general to a particular meaning.

11. Illustrate. The elephant, *seizing* his keeper with his trunk, set him on his own back. A *chestnut* tree. A *New York* man. The *green* and *leafy* tree.

12. Give other illustrations.

13. Give Rule V. An adverb limits its verb, adjective, participle or adverb from a general to a special or particular meaning.

14. Illustrate. He laughed *heartily*. His salary is *immensely* large. He is esteemed *very* highly.

15. Give other illustrations.

16. Give Rule VI. If the limiting noun follows its base, it is governed by the base, required by it to be in the same case and called the appositive.

17. Illustrate. Cicero the *orator*. John the *blacksmith*.

18. Give other illustrations.

19. Give Rule VII. If the limiting noun or pronoun precedes its base, it is governed by the base, required by it to be in the possessive case and called the possessive.

20. Illustrate. *Solomon's* temple was destroyed. The *general's* horse was killed.

21. Give other illustrations.

22. Give Rule VIII. An infinitive not used as a noun is governed by the word, whose meaning the infinitive phrase limits, and is required by it to be in the infinitive mood.

23. Illustrate. John wishes *to learn*. Awful *to think of*. Hard *to get*.

24. Give other illustrations.

25. Give Rule IX. The subject is governed by its verb and required by it to be in the *nominative* case.

26. Illustrate. *John* runs. The *orator* speaks rapidly.

27. Give other illustrations.

28. Give Rule X. A verb is governed by its subject and required by it to be in the same number and person.

29. Illustrate. He *runs*. They *run*.

30. Give other illustrations.

31. Give Rule XI. A verb, having several singular subjects connected by *and*, is governed by them and required by them to be in the *plural*.

32. Illustrate. John, James, William and Joseph *run*.

33. Give other illustrations.

LESSON XC.

SYNTAX CONTINUED.—RULES OF SYNTAX CONTINUED.

1. Give Rule XII. A verb, having several singular subjects connected by *or* or *nor*, is governed by them and required by them to be in the *singular*.

2. Illustrate. John, James, William or Joseph *runs*. Sarah or Mary is singing. Either John, Samuel or Joseph *carries* the mail.

3. Give other illustrations.

4. Give Rule XIII. A verb; whose subject is a collective *noun*, signifying many as one whole; is governed by it and required by it to be in the *singular*.

5. Illustrate. The crowd *rushes*. The army *is* coming home.

6. Give other illustrations.

7. Give Rule XIV. A verb; whose subject is a *collective noun*, signifying many as individuals; is governed by it and required by it to be in the *plural*.

8. Illustrate. The crowd (*individuals*) *rush*. The army (*individuals*) *scatter* through the country. The army *are* coming home.

9. Give other illustrations.

10. Give Rule XV. The object of a verb, participle or preposition is governed by it and required by it to be in the objective case.

11. Illustrate. He killed the *lion*. Killing *lions* is dangerous. He struck the lion *on* the *head*.

12. Give other illustrations.

13. Give Rule XVI. A pronoun is governed by its antecedent or subsequent and required by it to be the same gender, person and number.

14. Illustrate. The man, *who* came to town, was a robber. John hurt *his* finger.

15. Give other illustrations.

16. Give Rule XVII. A pronoun, having several singular antecedents or subsequents connected by *and*, is governed by them and required by them to be in the *plural*.

17. Illustrate. John, James and William say, that *they* cannot read Virgil. Joseph and William are washing *their* hands.

18. Give other illustrations.

19. Give Rule XVIII. A pronoun, having several antecedents or subsequents in the singular connected by *or* or *nor*, is governed by them and required by them to be in the *singular*.

20. Illustrate. John, James or William says, *he* cannot read Virgil. Joseph or William is washing *his* hands. A dog, a horse or an ox knows *his* master.

21. Give other illustrations.

22. Give Rule XIX. A pronoun; whose antecedent or subsequent is a collective noun, signifying many as one whole; is governed by it and required by it to be in the *singular*.

23. Illustrate. The crowd rejects *its* leader. The army opposes *its* general.

24. Give other illustrations.

25. Give Rule XX. A pronoun; whose antecedent or subsequent is a collective noun, signifying many as individuals; is governed by it and required by it to be in the *plural*.

26. Illustrate. The crowd reject *their* leader. The army oppose *their* general.

27. Give other illustrations.

28. Give Rule XXI. A noun or pronoun used independently has no relation of government to the predicate of the sentence and is in the absolute case.

29. Illustrate. *John*, come here! Your *money*, where is it?

30. Give other illustrations.

31. Give Rule XXII. Interjections sustain no relations to the other words or elements of their sentences.

32. Illustrate. *Oh*, how love I thy law! *Ah*, what music!

33. Give other illustrations.

34. What is a rule of syntax? A rule of syntax is a statement of the relations, which the words or elements of a sentence sustain to each other.

LESSON XCI.

SYNTAX CONTINUED.—RULES OF SYNTAX CONTINUED.

In this lesson let the pupil copy off and then drill himself in the *Rules of Syntax* until they are completely memorized, dividing them into three lessons.

SUPPLEMENT TO PART SECOND.

LESSON XCII.

THE VERB CONTINUED.—THE SO-CALLED SUBJUNCTIVE MOOD.

There is no form in English for the subjunctive mood and the conjugation and inflection of the CONDITIONAL CLAUSE which is sometimes called the subjunctive mood takes up too much room to be put into the body of the text, hence its insertion here. The following then are the PARAPHRASES which in English are used for the SUBJUNCTIVE MOOD.

VERB TO BE.

Present Tense.—First Form.

<i>Singular.</i>	<i>Plural.</i>
1. If I am,	1. If we are,
2. If you are,	2. If you are,
3. If he is;	3. If they are.

Present Tense.—Second Form.

<i>Singular.</i>	<i>Plural.</i>
1. If I be,	1. If we be,
2. If you be,	2. If you be,
3. If he be ;	3. If they be.

Present Tense.—Third Form.

<i>Singular.</i>	<i>Plural.</i>
1. If I can or must be,	1. If we can or must be,
2. If you can or must be,	2. If you can or must be,
3. If he can or must be ;	3. If they can or must be.

Present Perfect Tense.—First Form.

<i>Singular.</i>	<i>Plural.</i>
1. If I have been,	1. If we have been,
2. If you have been,	2. If you have been,
3. If he has been ;	3. If they have been.

Present Perfect Tense.—Second Form.

<i>Singular.</i>	<i>Plural.</i>
1. If I can or must have been,	1. If we can or must have been,
2. If you can or must have been,	2. If you can or must have been,
3. If he can or must have been ;	3. If they can or must have been.

Past Tense.—First Form.

<i>Singular.</i>	<i>Plural.</i>
1. If I was,	1. If we were,
2. If you were,	2. If you were,
3. If he was ;	3. If they were.

Past Tense.—Second Form.

<i>Singular.</i>	<i>Plural.</i>
1. If I were,	1. If we were,
2. If you were,	2. If you were,
3. If he were ;	3. If they were.

Past Tense.—Third Form.

<i>Singular.</i>	<i>Plural.</i>
1. Were I,	1. Were we,
2. Were you,	2. Were ye or you,
3. Were he ;	3. Were they.

*Past Tense.—Fourth Form.**Singular.*

1. If I should be,
2. If you should be,
3. If he should be ;

Plural.

1. If we should be,
2. If you should be,
3. If they should be.

*Past Tense.—Fifth Form**Singular.*

1. Should I be,
2. Should you be,
3. Should he be ;

Plural.

1. Should we be,
2. Should you be,
3. Should they be.

*Past Perfect Tense.—First Form.**Singular.*

1. If I had been,
2. If you had been,
3. If he had been ;

Plural.

1. If we had been,
2. If you had been,
3. If they had been.

*Past Perfect Tense.—Second Form.**Singular.*

1. If I could have been,
2. If you could have been,
3. If he could have been ;

Plural.

1. If we could have been,
2. If you could have been,
3. If they could have been.

*Past Perfect Tense.—Third Form.**Singular.*

1. Could I have been,
2. Could you have been,
3. Could he have been ;

Plural.

1. Could we have been,
2. Could ye or you have
been,
3. Could they have been.

*Future Tense.**Singular.*

1. If I shall be,
2. If you will be,
3. If he will be ;

Plural.

1. If we shall be,
2. If you will be,
3. If they will be.

*Future Perfect Tense.**Singular.*

1. If I shall have been,
2. If you will have been,
3. If he will have been ;

Plural.

1. If we shall have been,
2. If you will have been,
3. If they will have been.

VERB

ACTIVE VOICE.

Present Tense.—First Form.

<i>Singular.</i>	<i>Plural.</i>
1. If I love,	1. If we love,
2. If you love,	2. If you love,
3. If he <i>loves</i> ;	3. If they love.

Present Tense.—Second Form.

<i>Singular.</i>	<i>Plural.</i>
1. If I love,	1. If we love,
2. If you love,	2. If you love,
2. If he <i>love</i> ;	3. If they love.

Present Tense.—Third Form.

<i>Singular.</i>	<i>Plural.</i>
1. If I may, can or must love,	1. If we can love,
2. If you can love,	2. If you can love,
3. If he can love ;	3. If they can love.

Present Perfect Tense.—First Form.

<i>Singular.</i>	<i>Plural.</i>
1. If I have loved,	1. If we have loved,
2. If you have loved,	2. If you have loved,
3. If he has loved ;	3. If they have loved.

Present Perfect Tense.—Second Form.

<i>Singular.</i>	<i>Plural.</i>
1. If I can have loved,	1. If we can have loved,
2. If you can have loved,	2. If you can have loved,
3. If he can have loved ;	3. If they can have loved.

Past Tense.—First Form.

<i>Singular.</i>	<i>Plural.</i>
1. If I loved,	1. If we loved,
2. If you loved,	2. If you loved,
3. If he loved ;	3. If they loved.

TO LOVE.

PASSIVE VOICE.

*Present Tense.—First Form.**Singular.**Plural.*

- | | |
|----------------------|-----------------------|
| 1. If I am loved, | 1. If we are loved, |
| 2. If you are loved, | 2. If you are loved, |
| 3. If he is loved ; | 3. If they are loved. |

*Present Tense.—Second Form.**Singular.**Plural.*

- | | |
|---------------------|----------------------|
| 1. If I be loved, | 1. If we be loved, |
| 2. If you be loved, | 2. If you be loved, |
| 3. If he be loved ; | 3. If they be loved. |

*Present Tense.—Third Form.**Singular.**Plural.*

- | | |
|-------------------------|--------------------------|
| 1. If I can be loved, | 1. If we can be loved, |
| 2. If you can be loved, | 2. If you can be loved, |
| 3. If he can be loved ; | 3. If they can be loved. |

*Present Perfect Tense.—First Form.**Singular.**Plural.*

- | | |
|----------------------------|-----------------------------|
| 1. If I have been loved, | 1. If we have been loved, |
| 2. If you have been loved, | 2. If you have been loved, |
| 3. If he has been loved ; | 3. If they have been loved. |

*Present Perfect Tense.—Second Form.**Singular.**Plural.*

- | | |
|--------------------------------|---------------------------------|
| 1. If I can have been loved, | 1. If we can have been loved, |
| 2. If you can have been loved, | 2. If you can have been loved, |
| 3. If he can have been loved ; | 3. If they can have been loved. |

*Past Tense.—First Form.**Singular.**Plural.*

- | | |
|------------------------------|------------------------|
| 1. If I was or were loved, | 1. If we were loved, |
| 2. If you were loved, | 2. If you were loved, |
| 3. If he was or were loved ; | 3. If they were loved. |

*Past Tense.—Second Form.**Singular.*

1. If I should love,
2. If you should love,
3. If he should love;

Plural.

1. If we should love,
2. If you should love,
3. If they should love.

*Past Tense.—Third Form.**Singular.*

1. Should I love,
2. Should you love,
3. Should he love;

Plural.

1. Should we love,
2. Should you love,
3. Should they love.

*Past Perfect Tense.—First Form.**Singular.*

1. If I had loved,
2. If you had loved,
3. If he had loved;

Plural.

1. If we had loved,
2. If you had loved,
3. If they had loved.

*Past Perfect Tense.—Second Form.**Singular.*

1. Had I loved,
2. Had you loved,
3. Had he loved;

Plural.

1. Had we loved,
2. Had you loved,
3. Had they loved.

*Past Perfect Tense.—Third Form.**Singular.*

1. If I should have loved,
2. If you should have loved,
3. If he should have loved;

Plural.

1. If we should have loved,
2. If you should have loved,
3. If they should have loved.

*Future Tense.**Singular.*

1. If I shall love,
2. If you will love,
3. If he will love;

Plural.

1. If we shall love,
2. If you will love,
3. If they will love.

*Future Perfect Tense.**Singular.*

1. If I shall have loved,
2. If you will have loved,
3. If he will have loved;

Plural.

1. If we shall have loved,
2. If you will have loved,
3. If they will have loved.

*Past Tense.—Second Form.**Singular.*

1. If I should be loved,
2. If you should be loved,
3. If he should be loved ;

Plural.

1. If we should be loved,
2. If you should be loved,
3. If they should be loved.

*Past Tense.—Third Form.**Singular.*

1. Should I be loved,
2. Should you be loved,
3. Should he be loved ;

Plural.

1. Should we be loved,
2. Should you be loved,
3. Should they be loved.

*Past Perfect Tense.—First Form.**Singular.*

1. If I had been loved,
2. If you had been loved,
3. If he had been loved ;

Plural.

1. If we had been loved,
2. If you had been loved,
3. If they had been loved.

*Past Perfect Tense.—Second Form.**Singular.*

1. Had I been loved,
2. Had you been loved,
3. Had he been loved ;

Plural.

1. Had we been loved,
2. Had you been loved,
3. Had they been loved.

*Past Perfect Tense.—Third Form.**Singular.*

1. If I should have been loved,
2. If you should have been loved,
3. If he should have been loved ;

Plural.

1. If we should have been loved,
2. If you should have been loved,
3. If they should have been loved.

*Future Tense.**Singular.*

1. If I shall be loved,
2. If you will be loved,
3. If he will be loved ;

Plural.

1. If we shall be loved,
2. If you will be loved,
3. If they will be loved.

*Future Perfect Tense.**Singular.*

1. If I shall have been loved,
2. If you will have been loved,
3. If he will have been loved ;

Plural.

1. If we shall have been loved,
2. If you will have been loved,
3. If they will have been loved.

APPLICATION OF THE PRECEDING LESSONS.

LESSON XCIII.

PARSING.

1. In order to be good grammarians, what must we know? To be good grammarians, we must know in theory and in practice thirty-one things, *the twenty-two rules or laws or principles of Syntax and the nine parts of speech.*

2. How are these to be learned? These rules of syntax and the nine parts of speech are to be learned by thorough DRILLING in the exercises of PARSING and sentence-analysis.

3. What is parsing? Parsing a word consists of four things: first, of telling what part of speech it is; second, of giving its properties; third, of showing its relation or relations to other words and fourth, of giving *a rule* for its relation or relations.

4. To what parts of grammar does parsing belong? Parsing belongs to *etymology* and *syntax* combined.

5. How much of parsing belongs to etymology? The first half of parsing, telling a word's part of speech and giving its properties, belongs to *etymology*.

6. Why do these belong to etymology? *These exercises* belong to etymology, because etymology treats of these things.

7. How much of parsing belongs to syntax? The last half of parsing, showing the word's relations and giving the rule, belongs to syntax.

8. Why do these belong to syntax? Showing the relations and giving the rule belong to syntax, because syntax treats of these subjects.

9. What is a SCHEME for parsing? A SCHEME for parsing is a list of brief questions concerning a particular part of speech, all of which in parsing a word must be *completely answered.*

10. Where are the answers found? The various DEFINITIONS throughout the book constitute ANSWERS to these brief questions or interrogatories.

LESSON XCIV.

PARSING CONTINUED.—THE NOUN.

Give the SCHEME for Parsing the Noun.

1. A noun? Why?
2. Common or Proper? Why?
3. Person? Why?
4. Gender? Why?
5. Number? Why?
6. Concrete or Abstract? Why?
7. Primitive or Derivative? Why?
8. Collective? Why?
9. Form the plural.
10. Decline it.
11. Case? For what two reasons?
12. Form Possessives.
13. Relations of Limitation? Why?
14. Rule?
15. Relations of Government? Why?
16. Rule?

LESSON XCV.

PARSING CONTINUED.—THE INTERJECTION.

Give the SCHEME of Parsing the Interjection.

1. An Interjection? Why?
2. Requires what mark?
3. Where does the mark come?
4. Rule?

LESSON XCVI.

PARSING CONTINUED.—THE ADVERB.

Give the SCHEME of Parsing the Adverb.

1. An Adverb? Why?
2. Kind? Why?
3. How are adverbs compared?

4. Compare it.
5. What degree?
6. Relations of Limitation? Why?
7. Rule?

LESSON XCVII.

PARSING CONTINUED.—THE PRONOUN.

Give the SCHEME for Parsing the Pronoun.

1. A Pronoun? Why?
2. Personal, Adjective or Connective? Why?
3. Kind? Why?
4. Gender, Person and Number? Why?
5. Antecedent or Subsequent? Why?
6. First Relation of Government? Why?
7. Rule?
8. Decline it.
9. Case? For what two reasons?
10. Second Relation of Government? Why?
11. Rule?
12. What other relations?

LESSON XCVIII.

PARSING CONTINUED.—THE CONJUNCTION.

Give the SCHEME for Parsing the Conjunction:

1. Conjunction? Why?
2. Co-ordinate or Subordinate? Why?
3. Copulative, Disjunctive or Correlative? Why?
4. Connects what Subjects, Predicates, Words, Phrases or Clauses?
5. Rule?

LESSON XCIX.

PARSING CONTINUED.—THE PARTICIPLE.

Give the SCHEME for Parsing the Participle.

1. A Participle? Why?
2. From what verb

3. Principal parts?
4. Which participle? Why?
5. How formed or ends how?
6. Compare it.
7. What properties of a Verb?
8. What properties of an Adjective or Noun?
9. Relations of Limitation? Why?
10. Rule?
11. Relations of Government? Why?
12. Rule?

LESSON C.

PARSING CONTINUED.—THE PREPOSITION.

Give the SCHEME for Parsing the Preposition.

1. A Preposition? Why?
2. Object? Why?
3. Shows Relation of its Object to what Noun? Why?
4. Shows Relation of its Object to what Verb, Adjective, Participle or Adverb? Why?
5. When omitted? Why?
6. Rule?

LESSON CI.

PARSING CONTINUED.—THE VERB.

Give the SCHEME for Parsing the Verb.

1. Verb? Why?
2. From what?
3. Principal Parts?
4. Regular or Irregular? Why?
5. Transitive or Intransitive? Why?
6. Voice? Why?
7. Mood? Why?
8. Tense? Why?
9. Conjugate that Tense.
10. Number and Person? Why?
11. First Relation of Government? Why?
12. Rule?
13. Second Relation of Government? Why?
14. Rule?

LESSON CII.**PARSING CONTINUED.—THE ADJECTIVE.**

Give the SCHEME for Parsing the Adjective.

1. An Adjective? Why?
2. Descriptive or Definitive? Why?
3. Degree? Why?
4. Rule for Comparing Adjectives?
5. How compared?
6. Compare it.
7. Relation of Limitation? Why?
8. Rule?

LESSON CIII.**PARSING CONTINUED.**

Repeat the first three of the SCHEMES for Parsing.

LESSON CIV.**PARSING CONTINUED.**

Repeat the second three of the SCHEMES for Parsing.

LESSON CV.**PARSING CONTINUED.**

Repeat the third three of the SCHEMES for Parsing.

LESSON CVI.**PARSING CONTINUED.**

Repeat all the SCHEMES for Parsing and review this lesson over and over, until it is mastered.

LESSON CVII.**PARSING CONTINUED.—THE NOUN.**

In the sentence "Generals command.", parse "Generals" according to the scheme for parsing the noun.

1. A Noun? Why? "Generals" is a noun, because it is the name of something.

2. Common or Proper? Why? "Generals" is a common noun, because it is a general name distinguishing any object in an entire class.

3. Person? Why? "Generals" is of the third person, because it signifies the person spoken of.

4. Gender? Why? "General" is of the masculine gender, because it signifies the name of a male.

5. Number? Why? "Generals" is of the plural number, because it shows that the noun or pronoun means more than one.

6. Concrete or Abstract? Why? "Generals" is a concrete noun, because it is the name not of a quality but of a *tangible substance*.

7. Primitive or Derivative? Why? "Generals" is primitive, because it is not derived from any other word.

8. Collective? Why? "Generals" is not a collective noun, because it does not denote a multitude.

9. Form plural. "Generals" forms its plural by adding the letter *s* to the singular, because the sound of its last letter will unite with the sound of *s*.

10. Decline it.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> General,	<i>Nom.</i> Generals,
<i>Poss.</i> General's,	<i>Poss.</i> Generals',
<i>Obj.</i> General;	<i>Obj.</i> Generals.

11. Case? For what two reasons? "Generals" is in the nominative case, because it is found there in declining it and because it is the condition of a noun or pronoun as subject or predicate of a proposition.

12. Form its Possessives. Its possessive case singular is *General's*, and its possessive case plural is *Generals'*; because the possessive singular is formed by adding to the nominative, the apostrophe (') and the letter *s* but the possessive plural the apostrophe only when the noun ends in *s*.

When the noun does not end in *s*, the possessive plural is formed like the singular.

13. Relation of Limitation? Why? "Generals" has no relation of limitation.

14. Rule? No rule.

15. Relations of Government? Why? "Generals" sustains to the verb "command" the relation of government by it; because "command" controls or determines one of its properties, case. "Generals" has also to "command" the relation of government over it; because it controls or determines two of the verb's properties, number and person.

16. Rules? The first relation is according to Rule IX, "The subject is governed by its verb and required by it to be in the nominative case," and the second relation is according to Rule X, "The verb is governed by its subject and required by it to be in the same number and person."

17. Has "Generals" any other relations of government, limitation or connection?

LESSON CVIII.

PARSING CONTINUED.—THE INTERJECTION.

In the sentence "Oh, how love I thy law!" parse "Oh" according to the SCHEME for parsing the interjection.

1. An Interjection? Why? "Oh" is an interjection, because it is a word thrown in between the elements of a sentence to express the emotion of the speaker.

2. Requires what mark? "Oh" requires an exclamation point (!) after it.

3. Where does the mark come? The exclamation point immediately follows either the interjection or those words with which it is closely connected. Here the point comes after the following words; because they are so closely connected with the interjection, that they cannot be separated from it.

4. Rule? Rule XXII, "Interjections sustain no relations to the other words or elements of their sentences."

LESSON CIX.

PARSING CONTINUED.—THE ADVERB.

In the sentence "He rides homeward," parse "homeward" by the proper SCHEME.

1. An Adverb? Why? "Homeward" is an adverb; because it is a word used to limit the meaning of a verb, adjective, participle or adverb.

2. Kind? Why? "Homeward" is a local adverb; because it limits its word by reducing its general meaning to a particular place.

3. How are adverbs compared? In *ascending* comparison, some *monosyllabic* adverbs are compared by adding *r* or *er* and *st* or *est* and *polysyllabic* adverbs by prefixing *more* and *most* to the *positive* but, in *descending* comparison, *all adverbs* are compared by prefixing *less* and *least* to the *positive*. Some adverbs are irregular and some do not admit of comparison.

4. Compare this adverb. If it admits of comparison, it is compared thus: *positive*, homeward; *comparative*, more homeward; *superlative*, most homeward and *pos.*, homeward; *comp.*, less homeward; *sup.*, least homeward.

5. What degree? "Homeward" is in the *positive* degree.

6. Relation of limitation? Why? "Homeward" has the relation of limitation to the verb "rides," because it reduces this verb from a general to a special or a particular meaning.

7. Rule? Rule V. "An adverb limits its verb, adjective, participle or adverb from a general to a special or particular meaning."

LESSON CX.

PARSING CONTINUED.—THE PRONOUN.

In this sentence "John hurt his foot," parse "His" by the proper SCHEME.

1. A Pronoun? Why? "His" is a pronoun, because it is a word used to stand instead of a *noun*.

2. Personal, Adjective or Connective? Why? "His" is a personal pronoun, because it is one of those pronouns, which have a separate form for each of the three persons, and because it always represents the same person.

3. Kind? Why? "His" is a simple personal, because it is not formed by the addition of self or selves.

4. Gender, number and person? Why? "His" is of the masculine gender, third person and singular number, because it is controlled in these three properties by its antecedent "John."

5. Antecedent or Subsequent? Why? "John" is the antecedent of "His," because it is the noun instead of which "his" stands.

6. First relation of government? Why? "His" sustains to its antecedent "John" the relation of government by it; because the antecedent John controls or determines three of its properties, person, gender and number.

7. Rule? Rule XVI. "A pronoun is governed by its antecedent or subsequent and required by it to be in the same gender, number and person."

8. Decline "His."

Singular.

Nom. He,

Poss. His,

Obj. Him.

Plural.

Nom. They,

Poss. Their or theirs,

Obj. Them.

9. Case? For what two reasons? "His" is in the possessive case; first, because it is found there in declining it, and second, because it is the condition of a noun or pronoun as owner or possessor.

10. Second relation of government? Why? "His" has to the noun "foot" the relation of government by it, because the noun "foot" controls or determines one of its properties namely *case* and requires it to be in the possessive case.

11. Rule? Rule VII. "If a limiting noun or pronoun precedes its base, it is governed by this base, required by it to be in the possessive case and called the *possessive*."

12. What other relations?

LESSON CXI.

PARSING CONTINUED.—THE CONJUNCTION.

In the sentence “Caesar commanded the army but Cicero swayed the Senate.”, parse “But” according to the proper *scheme*.

1. A Conjunction? Why? “But” is a conjunction; because it is a word used to connect words, phrases, clauses or sentences.

2. Co-ordinate or Subordinate? Why? “But” is a co-ordinate conjunction; because it is used to connect words, phrases, clauses or sentences of the same kind or class.

3. Copulative, Disjunctive or Correlative? Why? “But” is a disjunctive or adversative conjunction, because it joins two sentences by expressing opposition of meaning.

4. Connects what words, phrases, subjects or predicates? “But” joins the two members of its sentence and, in order to do this, it connects either the two *predicates* or the two *subjects*. Here let it connect the subjects, because they are used with emphasis.

5. Rule? Rule I. “Conjunctions connect subjects, predicates, words, phrases or clauses.”

LESSON CXII.

PARSING CONTINUED.—THE PARTICIPLE.

In this sentence “Having loved His own, He loved them unto the end.”, parse “Having loved” by the proper *SCHEME*.

1. A Participle? Why? “Having loved” is a participle; because it is a mood or form of the verb, which has also the form and properties of an adjective or noun.

2. From what verb? “Having loved” comes from the verb *To Love*.

3. Principal parts? Present, love; past, loved; past participle, loved.

4. Which Participle? Why? “Having loved” is a

compound past participle, active voice, and denotes the completion of action, being or state in the present time.

5. How formed or ends how? The compound past participle is formed by placing *having* or *having been* before the past or *having been* before the present participle.

6. Compare it. "Having loved" does not admit of comparison.

7. What properties of a verb? "Having loved," like most participles, has four properties of a verb; voice, time, action and the property of being transitive. It is also in, what might be called, the *Participial Mood*. It really has *five* properties of a verb.

8. What property of an adjective or noun? "Having loved" has no property of *a noun* and but *one* property of *an adjective*, that of modifying or limiting a noun. It does not possess the property of comparison.

9. Relation of limitation? Why? "Having loved" has the relation of limitation to the pronoun "He," because it reduces this word from a general to a special or particular meaning.

10. Rule? "Having loved" limits "He" according to Rule IV. "An adjective or participle limits its noun or pronoun down from a general to a special or particular meaning."

11. Relations of government? Why? "Having loved" has the relation of government over its object "own," because the participle determines or controls the case of this word.

12. Rule? This relation exists according to Rule XV. "The object of a verb, participle or preposition is governed by it and required by it to be in the objective case."

LESSON CXIII.

PARSING CONTINUED.—THE PREPOSITION.

In the sentence "Hannibal threw his javelin over the wall of Rome," parse "Over" by the proper SCHEME for parsing.

1. A Preposition? Why? "Over" is a preposition; because it is a word used to show the relation of its object to the word, which the prepositional phrase limits.

2. Object? Why? "Wall" is its object.

3. Shows the relation of its object to what noun? Why? "Over" does not show the relation of its object to *any noun*, because the prepositional phrase does not limit a noun and hence is not an *adjective element*.

4. Shows the relation of its object to what verb, adjective, participle or adverb? Why? "Over" shows the relation of its object "wall" to the verb "threw," because the prepositional phrase "over the wall" limits the meaning of this verb as an adverbial element.

5. When omitted? Why? The preposition is omitted before words denoting measure, time, distance and value, because here the relation between the object and the antecedent term of the relation is apparent without it.

6. Rule? Rule II. "Prepositions show the relation of their objects to the words, whose meaning the prepositional phrase limits."

LESSON CXIV.

PARSING CONTINUED.—THE VERB.

In this sentence "David killed the lion.," parse "Killed" by the proper SCHEME.

1. A verb? Why? "Killed" is a verb; because it is a word, which expresses action, being or state.

2. From what? "Killed" comes from the verb *To Kill*.

3. Principal parts? Pres., kill; past, killed; past part., killed.

4. Regular or Irregular? Why? "Killed" is regular, because it forms its past tense and past participle by adding *d* or *ed* to the present indicative.

5. Transitive or Intransitive? Why? "Killed" is a transitive verb, because it requires an object to complete its meaning.

6. Voice? Why? "Killed" is in the active voice, because it represents its subject as acting.

7. Mood? Why? "Killed" is in the indicative mood, because it expresses the abstract idea of the verb as *a fact*.

8. Tense? Why? "Killed" is of the past tense; because it expresses the action, being or state as going on in past time.

9. Conjugate that tense.

Singular.

1. I killed,
2. You killed,
3. He killed;

Plural.

1. We killed,
2. You killed,
3. They killed.

10. Number and person? Why? "Killed" is of the third person and singular number, because it is controlled or governed by the subject "David" in these properties.

11. First relation of government? Why? "Killed" sustains the relation of government to its subject "David," because its properties of number and person are determined by this word.

12. Rule? According to Rule X, "The verb is governed by its subject and required by it to be in the same number and person."

13. Second relation of government? "Killed" has the relation of government over the object "lion," because it controls or governs this word *in case*.

14. Rule? Rule XV. "The object of a verb, participle or preposition is governed by it and required by it to be in the objective case."

LESSON CXV.

PARSING CONTINUED.—THE ADJECTIVE.

In the sentence "Joseph writes with the blackest ink.," parse "Blackest" according to its SCHEME.

1. An Adjective? Why? "Blackest" is an adjective, because it is a word attached to a noun to limit its meaning.
2. Descriptive or Definitive? Why? "Blackest" is a

descriptive adjective, because it limits the noun's meaning by expressing its qualities and thereby describing or defining it.

3. Degree? Why? "Blackest" is of the superlative degree; because it expresses the highest or lowest degree of the quality blackness, when several objects more than two are in the class.

4. Rule for comparing adjectives? In *ascending* comparison, *monosyllabic* adjectives are compared by adding *r* or *er* and *st* or *est* and polysyllabic adjectives by prefixing *more* and *most* to the positive but, in *descending* comparison, all adjectives are compared by prefixing *less* and *least* to the positive. Some are compared irregularly and some do not admit of comparison.

5. How compared? "Black," being a monosyllable, is compared by adding *r* or *er* and *st* or *est* to the positive.

6. Compare it. Pos., black; comp., blacker; sup., blackest. And pos., black; comp., less black; sup., least black.

7. Relation of limitation? Why? "Blackest" has the relation of limitation to "ink"; because it reduces this word down from a general to a special or particular meaning or from many *kinds* of ink, that it might have been, to one *kind*, that it was.

8. Rule? Rule IV. "An adjective or participle limits its noun or pronoun from a general to a special or particular meaning."

LESSON CXVI.

PARSING CONTINUED.—THE CONJUNCTIVE ADVERB OR ADVERBIAL CONJUNCTION.

In the sentence "You must all come when you are called," parse "When" first as a *conjunction* according to its SCHEME of parsing and afterwards as an *adverb* limiting both predicates, "come" and "are called," according to the SCHEME for parsing the adverb.

LESSON CXVII.

PARSING CONTINUED.—THE CONNECTIVE PRONOUN.

In the sentence "We admire the great general; who, in a war of seven years, conquered Gaul.", parse the connective pronoun "Who," first according to the SCHEME of parsing the conjunction and then according to the SCHEME of parsing the pronoun.

1. A conjunction? Why? "Who" is a conjunction, because it is a word used to connect clauses.

2. Co-ordinate or subordinate? Why? "Who" is a subordinate conjunction, because it connects a subordinate clause with a principal clause.

3. Copulative, disjunctive or correlative? Why? "Who" is neither of these, because subordinate connectives are not divided into these classes.

4. Connects what subjects, predicates, words, phrases or clauses? "Who" connects its clause, "who in seven years conquered Gaul," with the principal clause, "We admire the great general."

5. Rule? Rule III. "Connective pronouns connect the pronominal or relative clause with the principal clause."

6. Here now parse "who" as a pronoun according to its SCHEME.

LESSON CXVIII.

PARSING CONTINUED.—THE COMPOUND RELATIVE OR CONNECTIVE PRONOUN.

In the sentence "He took what I gave him.", parse "What." Separate "What" into its equivalents, "that which." After writing the sentence in full "He took *that which* I gave him," parse each word separately. First parse "that" by the SCHEME for the pronoun as below and then parse "which" by the same SCHEME and in the same way, making *that* the antecedent of *which*.

1. A pronoun? Why? The antecedent part "That" is

a pronoun, because it is a word used to stand instead of a noun.

2. Personal, Adjective or Connective? Why? "That" is an adjective pronoun; because it is a designative adjective, which represents a noun understood.

3. Kind? Why? "That" is a demonstrative adjective pronoun, because it represents its antecedent or the noun understood with precision.

4. Gender, Number and Person? Why? "That" is of the neuter gender, singular number and third person; because the antecedent or the noun, which it represents, is of that person, gender and number.

5. Antecedent or Subsequent? Why? The antecedent of "that" is the noun *thing* or *object* understood, which it represents.

6. First relation of government? Why? "That" is in the first place governed by the noun "thing" understood; because this noun controls or determines three of its properties, person, gender and number.

7. Rule? Rule XVI. "A pronoun is governed by its antecedent or subsequent and required by it to be in the same gender, person and number."

8. Decline it.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> That,	<i>Nom.</i> Those,
<i>Poss.</i> (<i>wanting</i>),	<i>Poss.</i> (<i>wanting</i>),
<i>Obj.</i> That;	<i>Obj.</i> Them.

9. Case? For what two reasons? "That" is in the objective case, because it is found there in declining it and because it is the condition of a pronoun as the object of the verb "took."

10. Second relation of government? Why? The pronoun "that" has a second relation of government, by "took"; because the verb "took" controls or determines the pronoun's case and requires it to be in the objective case.

11. Rule? Rule XV. "The object of a verb, participle or preposition is governed by it and required by it to be in the objective case."

12. What other relations?

LESSON CXIX.

PARSING CONTINUED.—THE COMPOUND CONNECTIVE PRONOUN CONTINUED.

Here parse "Which" and repeat the last lesson, until classes become familiar with it.

LESSON CXX.

PARSING CONTINUED.—THE COMPOUND CONNECTIVE PRONOUN CONTINUED.

In the sentence "He receives whomsoever I send.", parse "Whomsoever" by separating it into its equivalents *any whom* or *him whom*.

LESSON CXXI.

PARSING CONTINUED.—COMPOUND CONNECTIVE PRONOUN CONTINUED.

Parse the compound connective pronoun in the sentence "He will do *whatever* is right."

LESSON CXXII.

PARSING CONTINUED.—THE INFINITIVE AS A SUBJECT.

In the sentence "To die for one's country is sweet.", parse "To Die" by the SCHEME for parsing a verb.

1. A Verb? Why? "To Die" is a verb: because it is a word; which expresses action, being or state.

2. From what? "To die" comes from the verb *To Die*.

3. Principal parts? Pres., die; past, died; past participle, died.

4. Regular or Irregular? Why? "To Die" is a regular verb, because it forms its past tense and past participle by adding *d* or *ed* to the present indicative.

5. Transitive or Intransitive? Why? "To Die" is an intransitive verb, because it does not require an object to complete its meaning.

6. Voice? Why? "To Die" is in the active voice, because it represents some *indefinite* subject as acting.

7. Mood? Why? "To Die" is in the infinitive mood, because it expresses the abstract idea of the verb without any limitations of number or person and without affirmation.

8. Tense? Why? "To Die" is of the present tense; because it expresses the action, being or state as going on in present time.

9. Number and person? Why? "To Die" has no number or person being *infinitive*.

10. First relation of government? Why? "To Die," being used as a noun, is governed in the nominative case by its verb "Is"; because this verb determines or controls one of its properties, case.

11. Rule? Rule IX. "The subject is governed by its verb and required by it to be in the objective case."

12. Second relation of government? Why? "To Die" has no second relation of government not being transitive.

13. Rule? No rule.

LESSON CXXIII.

PARSING CONTINUED.—THE INFINITIVE AS AN ADVERBIAL ELEMENT.

In the sentence "The general ordered the army to march.," parse "To March." Parse these words like any other verb but recollect; that it is not used as a *noun* but as an *adverbial phrase*, limiting the verb "ordered," and, as it is governed in *mood* by this verb, it must be parsed according to Rule VIII.

LESSON CXXIV.

PARSING CONTINUED.—THE INFINITIVE AS AN ADVERBIAL ELEMENT CONTINUED.

In the sentence "It is pleasant to live.", parse To Live as above, except that it limits the adjective "pleasant" instead of a verb.

SELECTIONS FOR DRILLING IN PARSING.

By the SCHEMES for parsing, parse EVERY WORD in these following selections.

FIRST SELECTION.

The Little Lord and the Farmer.

A little lord, engaged in play,
Carelessly threw his ball away;
So far beyond the brook it flew,
His lordship knew not what to do.

By chance there passed a farmer's boy,
Whistling a tune in childish joy;
His frock was patched, his hat was old
But his manly heart was very bold.

"You, little chap, pick up my ball;"
His saucy lordship loud did call;
He thought it useless to be polite
To one, whose clothes were in such a plight.

"Do it yourself for want of me,"
Replied the boy quite manfully;
Then quietly he passed along,
Whistling aloud his favorite song.

His little lordship furious grew,
For he was proud and hasty too;

"I'll break your bones," he rudely cries,
While fire (*did*) flash from both his eyes.

Now, heedless quite which way he took,
He tumbled plump into the brook
And, as he fell, he lost his bat
And next he dropped his beaver hat.

"Come help me out," enraged he cried
But the sturdy farmer thus replied;
"Alter your tone my little man
And then I'll help you all, I can."

"There are few things; I would not dare
For gentlemen, who speak me fair,
But, for rude words, I do not choose
To wet my feet and soil my shoes."

"Please help me out," his lordship said,
"I'm sorry I was so ill-bred;"
"'Tis all forgot," replied the boy
And gave his hand in honest joy.

The offered hand his lordship took
And soon came safely from the brook;
His looks were downcast and aside,
For he felt ashamed of his silly pride.

The farmer brought his ball and bat
And wiped the wet from his dripping hat
And mildly said, as he went away,
"Remember the lesson you've learned to-day."

"Be kind to all, you chance to meet
In field or lane or crowded street;
Anger and pride are both unwise,
Vinegar never catches flies."

SECOND SELECTION.

Looking to Jesus.

O! eyes, that are weary, and hearts, that are sore;
 Look off unto Jesus and sorrow no more:
 The light of his countenance shineth so bright;
 That, here as in heaven, there need be no night.

When looking to Jesus, I go not astray;
 My eyes are upon him, he shows me the way:
 The path may seem dark, as he leads me along,
 But, following Jesus, I cannot go wrong.

Still looking to Jesus, oh! may I be found,
 When Jordan's dark waters encompass me round;
 They'll bear me away in his presence to be
 And see Him still nearer, whom always I see.

Then, then I shall know the full beauty and grace
 Of Jesus my Lord, when I stand face to face;
 Shall know, how his love went before me each day
 And wonder, that ever my eyes turned away.

THIRD SELECTION.

Redemption.

He asked but all the heavenly choir stood mute
 And silence was in heaven. On man's behalf
 Patron or intercessor none appear'd:
 Much less; that durst, upon his own head, draw
 The deadly forfeiture and ransom set.
 And now, without redemption, all mankind
 Must have been lost, adjudged to death and Hell
 By doom severe; had not the Son of God,
 In whom the fulness dwells of love divine,
 His dearest mediation thus renew'd.

“Father, thy word is pass'd, man shall find grace.
 And shall grace not find means; that finds her way,

The speediest of thy winged messengers,
To visit all thy creatures and to all
Comes unprevented, unimplored, unsought ?
Happy for man, so coming ; he her aid
Can never seek, once dead in sins and lost.
Atonement for himself or offering meet,
Indebted and undone, hath none to bring.
Behold ME then, me for him ; life for life
I offer : on me let thine anger fall :
Account me man ; I, for his sake, will leave
Thy bosom and this glory next to thee,
Freely put off, and for him lastly die
Well pleased. On me let Death wreak all his rage :
Under his gloomy power I shall not long
Lie vanquished ; thou hast given me to possess
Life in myself forever, by thee I live.
Though now to Death I yield and am his due ;
All, that of me can die : yet, that debt paid,
Thou wilt not leave me in the loathsome grave
His prey nor suffer my unspotted soul
For ever, with corruption, there to dwell
But I shall rise victorious and subdue
My vanquisher, spoiled of his vaunted spoil.
Death his death's wound shall then receive and stoop
Inglorious, of his mortal sting disarm'd.
I, through the ample air in triumph high,
Shall lead Hell captive, maugre Hell, and show
The powers of darkness bound. Thou, at the sight
Pleased, out of Heaven shall look down and smile ;
While, by thee raised, I ruin all my foes
Death last and with his carcass glut the grave.
Then, with the multitude of my redeem'd,
Shall enter Heaven, long absent, and return,
Father, to see thy face, wherein no cloud
Of anger shall remain but peace assured
And reconciliation : wrath shall be no more
Thenceforth but in thy presence joy entire."

—*Paradise Lost*, III, 217.

FOURTH SELECTON.

Postquam id animum advertit, copias suas Caesar proximum collem subducit equitatumque, qui sustinaret hostium impitum, misit. Ipse iterum in colle medio triplicem aciem instruxit legionum quatuor veteranarum ita; ut supra se in summo jugo duas legiones, quas in Gallia citeriore proxime conscripserat, et omnia auxilia collocaret ac totam montem hominibus compleri et interea sarcinas in unum locum confessi et eum ab his, qui in superiore acie constiterant, muniri jussit.—*Caesar's Commentaries, Book I, Chapter 14.*

PART THIRD.

SENTENCE-ANALYSIS OR SYNTAX.

LESSON I.

GENERAL DEFINITIONS.—GOVERNMENT.

1. What is Syntax? Syntax is that part of Grammar; which treats of the construction of *the sentence* by showing the RELATIONS, which exist among its elements.

2. What is RELATION in Syntax? Relation in Syntax is that dependence, which one word or element has upon another.

3. Illustrate. In the sentence "William reads.," these words are RELATED, because they are dependent upon each other. In the sentence "John killed the lion.," these words are RELATED, because they are dependent upon each other.

4. Give other illustrations.

5. If a hundred words should be drawn from a box or wheel, like jurors' names or lottery tickets, and arranged just as drawn; would they form a sentence? Words arranged in this manner would not form a sentence.

6. Why would they not form a sentence? Such words could not form a sentence, because they would not have or sustain the proper RELATIONS to each other.

7. What then is RELATION in Syntax? RELATION in Syntax is that MUTUAL DEPENDENCE, which the words and elements of a sentence have upon each other.

8. How many kinds of RELATIONS are there in Syntax? There are three kinds of RELATIONS in Syntax; the Relations of Government, the Relations of Connection and the Relations of Limitation.

9. Into what then may Syntax be divided? Syntax may be divided into GOVERNMENT, LIMITATION and CONNECTION.

10. How many books of both Prose and Poetry are there in the English language? In the English language there are many billions of Prose and Poetical books.

11. In these Prose and Poetical books, how many words are there? The words used in so many billions of books amount to many quadrillions.

12. If all these words, stamped on miniature metal plates and placed in an immense receptacle, were drawn out and scrutinized with reference to the RELATIONS, which they are capable of sustaining; into what classes would they naturally fall? These words so drawn would naturally fall into four classes.

13. How many kinds of words then are there in English? There are in English four kinds of words, *Governing* words, *Limiting* words, *Connecting* words and *Independent* words.

14. Illustrate. In the sentence "John and James killed a brown bear.", "killed" is a *governing* word, "brown" is a *limiting* word and "and" is a *connecting* word. In the sentence "My daughter, bring me the red book and the book of anecdotes.", "bring" is a governing word, "of" and "and" connecting words, "red" a limiting word and "daughter" an independent word.

15. Give other illustrations.

16. Give a sentence containing a word, which is both a *governing* and a *limiting* word. In the sentence "John, *taking* the reins, drove off.", "*taking*" is both a *governing* and a *limiting* word.

17. Give other illustrations.

18. What is government? Government is that power or influence; which one word or element has over another of controlling or determining its properties of voice, mood, tense, gender, number, person or case.

19. What parts of speech are generally governing words? Verbs, Nouns, Participles and Prepositions are usually governing words.

20. Illustrate. In the sentence "Orators speak.", the case of "Orators" is controlled or determined by the word

“speak”, hence this word is said to be governed by “speak.” In the sentence “ Hunters kill tigers.,” “tigers” is governed by “kill,” because its case is determined or controlled by this word.

21. Give other illustrations.

22. How many points of government are there in Syntax? *There are nine* points of government in Syntax, as set forth in *Part Second* of this book.

23. How many varieties of government are there? There are two varieties of government.

24. What is the first variety? One variety of government is that, in which one word sustains to another the relation of government *over* it.

25. Illustrate. In the sentence “ David killed the lion.,” “killed” governs “lion” in case and so has the relation of government *over* it.

26. Give other illustrations.

27. What is the other variety? The other variety of government is that, in which one word sustains to another the relation of government *by* it.

28. Illustrate. In the sentence “ David killed the lion.,” “lion” is governed or controlled in case by “killed” and so has the relation of government *by* it.

29. Give other illustrations.

30. Which of these two varieties is most attended to in analysis and parsing? In analysis and parsing the matter of chief importance is to show how a word *is governed*.

31. When must it be shown, what a word governs? The same word often, like a lieutenant in a military company, both *governs* and *is governed* and so has both varieties. Then we must show, what the word *governs*, as well as that, by which it *is governed*.

32. To which word are the rules applied. *The rules* are generally applied to the word, which *is governed* and not to the word, which governs; though often two rules are applied to the same word or element, one for each variety of government.

33. Illustrate. In the sentence "The law forbids killing partridges.", it is a part of the exercise of analysis or parsing to apply a rule to show, how "killing" *is governed*, and we may also apply one to show, *what it governs*. In the sentence "The teacher forbids *cutting* benches.", *cutting* has both varieties of government and should have a rule applied for both.

34. Give another example of a word having both varieties of government.

LESSON II.

GOVERNMENT CONTINUED.

Give and explain the nine points of government with their rules and review them, until they are mastered.

LESSON III.

LIMITATION.

1. What is limitation? Limitation is that power or influence, which one word or element has over another of reducing it from a general to a special or a particular meaning.

2. What parts of speech are limiting words? Participles, Adjectives, Adverbs and Nouns are limiting words.

3. Illustrate. In the sentence "David rides homeward.", "rides" is a general and unlimited term; because there are a thousand directions, in which he might have ridden but the limiting word "homeward" reduces or limits "rides" from its general to a particular meaning. "Homeward" limits "rides" from a thousand directions, in which he *might ride*, to one direction, in which he *does ride*.

4. Give another illustration. In the sentence "The man with the plume is the commander.", "The man" is very general and unlimited; because it might mean any man in the army, any one of ten thousands; but the limiting element, "with the plume," reduces or limits "The man" from ten thousand, to whom it might have been applied, to one, to whom it is *now* applied.

5. Give other illustrations.

6. How many points of limitation are there in English? *There are nine points* of limitation, as set forth in *Part Second* of this book.

7. How many varieties of limitation are there? There are two varieties of limitation.

8. What is the first variety? One variety is that, in which one word or element sustains to another the relation of limitation *over* it.

9. Illustrate. In the sentence "A man, who has means, is independent.," "who has means" sustains to "man" the relation of limitation *over* it, because it reduces it from a general to a particular meaning and thus exercises a limiting power over it.

10. Give other illustrations.

11. What is the second variety of limitation? The second variety of limitation is that, in which the limiting word sustains to another the relation of limitation *by* it.

12. Illustrate. In the sentence "The man, who has means, is independent.," "man" has to the limiting clause, "who has means," the relation of limitation *by* it. In the expression *Black horses*, "black" has the relation of limitation over "horses" and "horses" the relation of limitation by "black," because "black" exerts the limiting power and "horses" is the recipient of it.

13. Give other illustrations.

14. Which of these varieties is most attended to in parsing and analysis? In analysis and parsing the matter of chief importance is to show, *what* a word *limits*.

15. When must it be shown, by what a word *is limited*? Sometimes a word both *limits* and *is limited* and then both varieties should be shown. But specially is this to be done; when, in analysis, we are pointing out the *limiters* or *modifiers* of an element or sentence.

16. Illustrate. In the expression "An exceedingly black horse," "black" has both varieties of limitation. It both *limits* and *is limited*. It has the relation of limitation *over* "horse" and *by* "exceedingly."

17. To which variety are the rules applied? The rules are generally applied to the word, which *limits*, and not to the word, which *is limited*; though often two rules are applied to the same word or element, one for each variety of limitation.

18. Illustrate. In the sentence "She plays *very* sweetly.", it is a part of the exercise of analysis or parsing to apply Rule the V. to show, *what* "sweetly" *limits*, and we may also apply the rule to show, by what it *is limited*.

19. Give another example of a word having, like the word "sweetly," both varieties of limitation.

LESSON IV.

LIMITATION CONTINUED.

Give and explain the nine points of Limitation with their rules and review them, until they are perfectly mastered.

LESSON V.

CONNECTION.

1. What is connection in Syntax? Connection in Syntax is the power; one word has; of coupling other words or elements or of showing the relations, which exist *between* other words.

2. What parts of speech are connecting words? Conjunctions, Prepositions, Pronouns and Adverbial Conjunctions are connecting words.

3. Illustrate. In the sentences "John *of* Boston came.", "John *and* James came.", "Joseph came, *when* he was called.", "The man, *whom* James saw, was blind."; "*of*" is a connecting word, because it shows the relation of "Boston" to "John"; "*and*," because it connects "John" and "James"; "*when*," because it connects "came" and "was called"; "*whom*," because it connects its clause "James saw" with the principal clause "The man was blind."

4. How many points of connection are there? There are in Syntax *nine* points of connection as set forth in *Part Second* of this book.

5. How many varieties of connection are there? There are two varieties of connection.

6. What is the first variety? One variety of connection is that, in which one word *connects* or *shows* the relation between others.

7. Illustrate. In the phrase "good for nothing," "for" connects "nothing" and "good" and shows the relation between them. In the sentence "Birds hop and sing," "and" connects "hop" and "sing."

8. Give other illustrations.

9. What is another variety? Another variety of connection is that; in which two words, elements or sentences *are connected* together *by* another word.

10. Illustrate. In the sentence "Hunters kill tigers and bears," "tigers" and "bears" are words coupled by the conjunction "and." In the sentence "Go, *where* duty calls thee," "go" and "duty calls thee" are clauses coupled by a conjunction.

11. Illustrate again. In the sentence "The man, who was tried, was found guilty," "who" is a connecting word, because it connects the relative clause with the principal, and it also has the relation of government over "was tried" and by "man"; since "man" determines its gender, number and person and *it* determines the number and person of "was tried."

12. Give other illustrations.

13. Which of these varieties are most attended to in parsing and analysis? It is of equal importance to determine the connecting words and the words connected by them.

14. To what are the rules applied? *The rules* are always applied to the *connecting* words and may be applied to the words connected by them.

15. Illustrate. In the sentence "Foxes and wolves are

wild.", the rule for this connection is applied not to "foxes" and "wolves" but to "and" but the same rule can be applied also in parsing the words connected.

16. Illustrate again. In the expression "men of renown," Rule the II. can be applied in showing that "of" connects "men" and "renown" and it can also be applied in parsing either of these words for showing, that they *are connected* one with the other.

17. Besides Governing words, Limiting words and Connecting words; what other words has the English language? Besides these the English language has also *Independent* words.

18. What is a rule of Syntax? *A rule of Syntax* is a statement of the relations, which the words or elements of a sentence sustain to each other.

LESSON VI.

CONNECTION CONTINUED.

Give and explain the nine points of connection with their rules and review them, until they are mastered.

LESSON VII.

THE RULES OF SYNTAX.

Rule I. Conjunctions connect subjects, predicates, words, phrases or clauses.

Rule II. A preposition shows the relation of its object to the word, whose meaning the Prepositional Phrase limits.

Rule III. Connective pronouns connect the relative or pronominal clause with the principal clause.

Rule IV. An adjective or participle limits its noun or pronoun from a general to a particular or special meaning.

Rule V. An adverb limits its verb, adjective, participle or adverb from a general to a particular or special meaning.

Rule VI. If a limiting noun or pronoun follows its base,

it is governed by the base, required by it to be in the same case and called the Appositive.

Rule VII. If a limiting noun or pronoun precedes its base, it is governed by the base, required by it to be in the possessive case and called the Possessive.

Rule VIII. The infinitive, not used as a noun, is governed by the word, whose meaning the Infinitive Phrase limits, and required by it to be in the infinitive mood.

Rule IX. The subject is governed by its verb and required by it to be in the nominative case.

Rule X. A verb is governed by its subject and required by it to be in the same number and person.

Rule XI. A verb, having several singular subjects connected by *and*, is governed by them and required by them to be in the *plural*.

Rule XII. A verb, having several singular subjects connected by *or* or *nor*, is governed by them and required by them to be in the *singular*.

Rule XIII. A verb; whose subject is a collective noun, signifying many as one whole; is governed by it and required by it to be in the singular.

Rule XIV. A verb; whose subject is a collective noun, signifying many as individuals; is governed by it and required by it to be in the plural.

Rule XV. The object of a verb, participle or preposition is governed by it and required by it to be in the objective case.

Rule XVI. A pronoun is governed by its antecedent or subsequent and required by it to be in the same gender, person and number.

Rule XVII. A pronoun, having several singular antecedents or subsequents connected by *and*, is governed by them and required by them to be in the *plural*.

Rule XVIII. A pronoun, having several singular antecedents or subsequents connected by *or* or *nor*, is governed by them and required by them to be in the singular.

Rule XIX. A pronoun; whose antecedent or subsequent

is a collective noun, signifying many as one whole; is governed by it and required by it to be in the *singular*.

Rule XX. A pronoun; whose antecedent or subsequent is a collective noun, signifying many as individuals; is governed by it and required by it to be in the *plural*.

Rule XXI. A noun or pronoun, used independently, has no relation of government to the predicate of the sentence and is in the absolute case.

Rule XXII. Interjections sustain no relations to the other words or elements of their sentences.

LESSON VIII.

THE SENTENCE.—PUNCTUATION.

1. What is a sentence? *A sentence* is a group of words or elements so related to each other as to make complete sense.

2. Illustrate. Softly now the light of day
Fades upon our sight away.

3. Give other examples.

4. In how many ways may the sentence be used? The sentence may be used in *four* ways: First, to *declare* something; Second, to ask a *question*; Third, to express a *command* and Fourth, to make an *exclamation*.

5. How many kinds of sentences then are there according to use? There are four kinds of sentences according to use, the Declarative, the Interrogative, the Imperative and the Exclamatory.

6. What is a Declarative sentence? *A Declarative* sentence is one used to express a thought in the form of an affirmation or negation.

7. Illustrate. The candidate will not be elected. The ship has gone out. Rome was not built in a day.

8 Give other illustrations.

9. In what are these examples alike?

10. What is an Interrogative sentence? *An Interrogative*

sentence is one used to express a thought in the form of a question.

11. Illustrate. Who will be the next president?

12. Give other examples.

13. In what are these examples alike?

14. What is an Imperative sentence? *An Imperative* sentence is one used to express a thought in the form of a command, an entreaty, an exhortation or a permission.

15. Illustrate. Go. Come, when you are called.

16. Give other illustrations.

17. What is to be explained by the examples?

18. What is an Exclamatory sentence? *An Exclamatory* sentence is one used to express a thought in the form of an exclamation.

19. Illustrate. "Great is Diana of the Ephesians!"

20. Give other illustrations and explain, in what they are alike.

21. What is Punctuation? Punctuation is using points instead of the parenthesis in complex and instead of the conjunction in compound elements or sentences.

22. What points are used in this way? The Comma (,), the Semicolon (;) and the Colon (:).

23. How are they used for the parenthesis? They are used for the parenthesis *in pairs* to cut off a subordinate clause or element from its principal or from its base.

24. Illustrate. Caesar, when he had conquered Gaul, returned to Italy. The soldier, putting his confidence in God, deliberately went into the battle.

25. State the exception. *When the modifier does not fall* within the bosom of the base, one of the pair is used to separate them and the other is understood.

26. Illustrate. When Caesar had conquered Gaul, he returned to Italy. Putting his confidence in God, the soldier deliberately went into the battle.

27. Explain this. In complex elements, points, like snakes, go in pairs and, when one is seen, the other is always near and easily found.

28. When will the point understood reappear? The point understood will reappear, when the subordinate clause or element is restored to the bosom of the base.

29. Illustrate. Caesar, when he had conquered Gaul, returned to Italy. The soldier, putting his confidence in God, deliberately went into the battle.

30. Give other illustrations.

LESSON IX.

THE SENTENCE CONTINUED.—PUNCTUATION CONTINUED.

1. How are points used for the conjunction? These points are used *instead* of the conjunction to *connect* the members of a compound sentence or element.

2. Illustrate. Caesar, Cicero, Pompey and Brutus were Romans.

3. When are commas used? Commas are used in the *smallest separate* elements or members.

4. Illustrate with a complex sentence. His son, who had killed the bear, returned home.

5. Illustrate with a compound element. John, James, William and Joseph swim.

6. When are semicolons used in complex elements or sentences? When the small separate elements or sentences, containing commas, *become parts of larger complex elements*; these must in turn be cut off by *semicolons*.

7. Illustrate. The hunter; when his son, who had killed the bear, returned home; praised him for his manliness.

8. When should semicolons be used in compound elements and sentences? When the small separate element or sentence, containing commas, becomes one of the members of a larger compound; *these members* must be connected by *semicolons*.

9. Illustrate. John, James, William and Joseph swim; Thomas, Rufus, Samuel and Robert run; Allen, Abram, Ralph and Newton swing; Susan, Rachel, Jane and Mary spin.

10. Why is this done? *Commas* have been already used and their power exhausted in making small separations and connections and now, to prevent ambiguity and confusion, *some other point* must be used to make the greater separations and connections.

11. When are points used for separations? Points are used for *separations in complex elements and sentences*.

12. Illustrate. John, like a madman, has left school. Rachel, when she left home, was suffering.

13. Give other illustrations and show the point of analogy.

LESSON X.

THE SENTENCE CONTINUED.—PUNCTUATION CONTINUED.

1. When are points used for connections? *Points* are used for *connections in compound elements and sentences*.

2. Illustrate. Mary sings, reads, talks, dances and spins well. Bears, deer, foxes, wolves, tigers and buffaloes run wild.

3. When are colons used? If the members of a large compound contain *commas* and *semicolons* within them, these members must be connected by *colons*.

4. Illustrate. 3, 3, 5 and 9; 5, 5, 5 and 5; 10, 5 and 5; 5, 7, 2 and 6 each make 20: 4, 4, 4 and 18; 10, 10, 5 and 5; 6, 4, 10 and 10; 12, 12 and 6 each make 30: 10, 10, 10 and 10; 5, 5, 5 and 25; 20, 10 and 10; 20, 5, 5 and 10 each make 40: 10, 10, 10 and 20; 20, 20 and 10; 25, 10, 5 and 10; 15, 15, 5 and 15 each make 50.

5. Compose another example, showing the use of commas, semicolons and colons for conjunctions.

6. In the sentence 3, 3, 5 and 9 are 20, why is the *comma* not used with the conjunction between the last two members? Because the conjunction is present and needs no comma to stand instead of it.

7. Does this rule hold good for semicolons? Semicolons often, if not always, take the place of the conjunction every-

where and then the conjunction is not used at all but the sentence conforms to the Latin rule.

8. What is the rule for colons? Colons generally follow the *Latin* rule "The conjunction everywhere or nowhere."

9. Why is this? As the conjunction has only *the separating or connecting* force of a *comma* in the first *member* of the first *member*, it would be understood to have only the *same*, when used with the force of a semicolon or colon, and this would create ambiguity and confuse the reader.

10. Illustrate. John, James, William and Joseph swim; Thomas, Rufus, Samuel and Karl hunt; Susan, Jane, Rachel and Mary dance. Here the conjunction is used within the members for the comma. If used between the members, though it would have to possess much more force than the comma, it would be taken by the reader to have only the same. So, to prevent this ambiguity, it is left out and its place supplied by the semicolon.

11. What is meant by the co-ordinate use of points? When one element limits a second and this limits a third and this a fourth as the principal clause or element, the first is cut off by a comma, the second by a semicolon and the third by a colon. But sometimes the principal clause or element is limited by two or three co-ordinate modifiers, none of which are subordinate to any other. In this case these may each be separated from the common base by the same point; by the comma, by the semicolon or by the colon as the case may be.

12. Illustrate this. In the sentence "When Rufus came to town, he discounted a note, because he had been robbed of his pocket money.", "When Rufus came to town" and "because he had been robbed of his pocket money" are co-ordinate clauses and must be cut off from the principal clause "he discounted a note" by the same points namely commas.

13. Give and explain other examples.

14. Where will this subject be further treated? This subject will be further treated after the element in the application of punctuation.

15. What other points are used? The terminal points are the Exclamation point (!), the Interrogation point (?), and the Period (.)

16. What other marks are used? The Dash (—), the Parentheses () and the Brackets ([]) are all sometimes used in writing.

17. Why is punctuation often wrong in Latin, Greek and English books? Because writers and compilers try to mark *rhetorical* pauses by these points according to the old rule.

18. For what are these points intended? *These points* are intended only to mark grammatical or syntactical connections and separations.

19. What was the old rule for *minding stops*? The old rule was to stop and count a certain number at each point.

20. Do rhetorical and grammatical pauses correspond? *Rhetorical* and *grammatical* pauses do not correspond.

21. Prove that punctuation is wrong in the books. *The same sentences*, in different editions or compilations of the same book, often have a totally different punctuation, while in each they require the same separations and connections. The members of a Latin class at school often have to compare several different editions of the same book; Cicero, Tacitus or Caesar; in order to read them: because no two of them are punctuated alike, while the principles of syntax admit of no variety in punctuation.

22. Illustrate. As in anatomy the joints or articulations of different subjects or bodies exactly correspond, so punctuation thus used to mark the various *joints and hinges* of THE SENTENCE admits of no variation.

23. For what then is punctuation used? Punctuation is used to make grammatical connections and separations and not rhetorical pauses.

LESSON XI.

THE SENTENCE CONTINUED.—PUNCTUATION CONTINUED.

1. What is the principle as to the use of semicolons and colons in complex sentences and elements? If a modifier is

separated from its base by a pair of commas, this entire expression, becoming also a modifier, must be separated from its base by a pair of semicolons and this entire expression, becoming also a modifier, must be separated from its base by a pair of colons.

2. Illustrate. Charles failed to enter the university: because; after the committee, who gave him such a magnanimous and courteous examination, had rendered to the faculty a most favorable report of his preparation; he wantonly killed one of his fellow-applicants for admission.

3. When is this principle applicable? This principle is applicable, when the commas, semicolons and colons are all used for the *parenthesis* in complex elements and sentences.

4. What is the principle as to the use of semicolons and colons in compound sentences and elements? When members are connected by commas and then the entire compound becomes one of the members of a larger compound, these larger members must be connected by semicolons and, when this entire compound becomes one of the members of a still larger compound, these larger members should be connected by colons.

5. Illustrate. Copy and read this sentence. 3, 3, 5 and 9; 5, 5, 5 and 5; 10, 5 and 5; 5, 7, 2 and 6 each make 20: 4, 4, 4 and 18; 10, 10, 5 and 5; 6, 4, 10 and 10; 12, 12 and 6 each make 30: 10, 10, 10 and 10; 5, 5, 5 and 25; 20, 10 and 10; 20, 5, 5 and 10 each make 40: 10, 10, 10 and 20; 20, 20 and 10; 25, 10, 5 and 10; 15, 15, 5 and 15 each make 50.

6. When does this principle apply? This principle applies when the commas, semicolons and colons are used for the conjunction in compound elements and sentences.

7. Explain still further. If four compound members were connected by commas, where commas had been used in connecting their members; this would create ambiguity and confusion; because heavy connections and light connections would be made by the same points in the same sentence.

8. Explain still further. If a large complex element was separated from its base by commas, when commas had already been used within it to cut off its modifiers from the base; this would create ambiguity and confusion, because the same points would be used for heavy separations and light separations in the same sentence.

9. What is the *general* statement of these principles? When the smallest separations or connections have been made by commas and their separating or connecting force exhausted, then larger separations or connections must be made by semicolons and, when the separating or connecting force of semicolons has been exhausted in this intermediate use, then larger separations and connections must be made by colons; because, if the heavy and light separations or connections were all made by the same points in the same sentence, confusion and ambiguity would be the result.

10. Has punctuation been understood in the past? Some great scholars and writers are said never to have used punctuation at all, because the subject was not understood nor supposed to be susceptible of reduction to a definite system.

11. What systems of punctuation are generally followed? No systems of punctuation are followed. Punctuation is not done by system but by random.

12. Illustrate this. No two persons punctuate alike and the same person punctuates no two writings alike.

13. Illustrate again. No two editions or compilations of Milton, Macaulay, Xenophon, Caesar, Cicero, Livy, Demosthenes or Josephus are punctuated alike and no two modern books or newspaper articles are punctuated alike.

14. When will punctuation be understood? When punctuation is treated as an essential part of sentence-analysis and the syntactical points are never used except, where they signify either a conjunction or a parenthesis; the subject will become easy to understand and apply.

15. To what point will the study of punctuation then be carried? When punctuation is studied as a part of sentence-analysis, it will become not only a part but an essential

part of language and will be as exact as a demonstration in mathematics.

16. In what is punctuation now indispensable? Punctuation is now indispensable among other things in constructing a compound element out of other compound members.

17. Can this be done by the conjunction? If we wish to connect two groups of three objects having conjunctions within them, we cannot do so by the conjunction, because then it would appear to be not two groups of three objects each but one group of six objects each.

18. Illustrate. In the compound expression "John and James and William and Joseph and Karl and Samuel" this appears to be not two groups of three united but one group of six and the desired effect cannot be produced by conjunctions.

19. Can such groups be united by points? Such groups can be well connected by points in such a way as to present the shade of idea desired.

20. Illustrate. John, James, William; Joseph, Karl, Samuel.

21. Illustrate again.

Singular.

1. I love,
2. You love,
3. He loves ;

Plural.

1. We love,
2. You love,
3. They love.

22. Could this last combination be expressed by using the conjunction in its own place? It could not; for then it would not appear, that there were three singulars and three plurals connected, but the entire six would appear as one group, *I love and you love and he loves and we love and you love and they love.*

23. Can a compound modifier be cut off from its base by the same points, which it contains? Sometimes this can be done without violence to the system, because the points in this case are used for different purposes.

24. Illustrate. The boy, who killed the bear, the tiger, the lion and the deer was afterward imprisoned.

25. Should this practice be indulged? It should not, the principle laid down should be strictly followed. Whether the lower points are used for the conjunction or the parenthesis the next heavier connections or separations should be made by the next higher points.

26. What is the difference between terminal points and others? Terminal points are such as are used at the end of sentences. Those used within the sentence, to aid in its construction, should be called syntactical points.

27. Illustrate. John; who climbed a tree, when the bear growled: James; who screamed, when he saw the panther: Joseph; who returned to the tent, because he saw a snake: William; who deserted, because they could not find buffaloes were all condemned as bad huntsmen.

28. To what extent do the above principles apply? These principles apply to all the syntactical points.

29. When was punctuation introduced into language? Punctuation has been introduced into language in modern times.

30. How were ancient manuscripts written? The manuscripts of ancient languages are not punctuated and even their words and sentences are not separated from each other. The entire manuscript is written as one word.

31. Why have only three syntactical points been brought into use? Only the comma, semicolon and colon have been brought into use: because; when these have been exhausted, as explained above; the complex and compound sentences are, as large as it is desirable to make them. The thought is then sufficiently diverse from that of the following sentence to be broken off by the period, a terminal point.

32. Where will punctuation be resumed? This subject will receive further treatment after the element; which will consist of an explanation of the meaning of the points, that occur in actual sentences, and the correction of erroneous punctuation.

LESSON XII.

THE SENTENCE.

1. What is a sentence? A sentence is a group of words or elements so related as to express a complete thought.

2. How many kinds of sentences are there? There are *three* kinds of sentences; the Simple, the Complex and the Compound.

3. What is a Simple sentence? A Simple sentence consists of a single proposition, having but one subject and one predicate.

4. Illustrate. Snow covers the ground. Snow and wool are white.

5. Compose other illustrations.

6. In what particular are these examples alike?

7. What is a Complex sentence? A complex sentence consists of a principal clause, some element of which is limited by one or more subordinate clauses.

8. Illustrate. When the morning dawns, man goes forth to his work. This is a complex sentence: because it consists of a principal clause, "Man goes forth to his work"; some element of which, "goes" the predicate, is limited by one or more subordinate clauses.

9. Write other illustrations.

10. What is the point to be explained by these examples?

11. Give directions for writing a complex sentence. If the subordinate clause falls *within* the principal clause, cut it off by a pair of commas, semicolons or colons but, if it falls *without*, separate them by a comma, semicolon or colon.

12. Illustrate. Men of prudence, when a course proves unwise, change their plans. When a course proves unwise, men of prudence change their plans.

13. Compose other examples.

14. In what are these examples alike?

15. What is a Compound sentence? A compound sentence consists of two or more simple, complex or compound sentences connected by conjunctions.

16. Illustrate. John runs, Joseph works, James sits and William stands.

17. Compose other illustrations.

18. In what are these examples alike?

19. Give the rule for writing a compound sentence. Connect the members by commas, semicolons or colons instead of conjunctions but, in using the comma and sometimes in using the semicolon, leave it out between *the last two members* and use *the conjunction* there in its own place. In using the colon and generally the semicolon, do not use the conjunction at all.

20. Illustrate. James runs, John dances, William plays and Susan sings. John, James, William and Joseph run; Susan, Jane, Rachel and Mary spin; Fannie, Thomas, Karl and Ann play; Mary, Julia, Robert, Pearl and Thomas read. John, because he heard a wolf, trembled; James, because he saw a bear, refused to leave the tent; William, because he heard an owl, fainted; Thomas, because he saw a snake, returned home; All, because they were afraid, left Robert to finish the hunt.

21. Give another illustration.

22. What is to be illustrated by these examples?

LESSON XIII.

THE ELEMENT.

1. What is an Element? An element is one of the distinct parts or factors of a sentence.

2. How many kinds of elements are there? There are *three* kinds of elements; the Simple, the Complex and the Compound.

3. What is a simple element? A simple element consists of a single element or base unlimited.

4. Illustrate. In the sentence "Horses run," both words are simple elements, because they consist of single elements unlimited.

5. Compose other illustrations.

6. What is the point to be illustrated by these examples?

7. What is a complex element? A complex element consists of a single element or base, some part of which is limited by one or more modifiers.

8. Illustrate. In the sentence "Go to your studies.", "to your studies" is a complex element: because it consists of a single element or base, "to studies"; a part of which, "studies," is limited by the modifier "your." In the sentence "Bad men are blamed.", "bad men" is a complex element; because some part of it, "men," is limited by the modifier "bad."

9. Write other illustrations.

10. In what are these examples alike?

11. Give the directions for writing a complex element. If an extended modifier falls *within* the base, cut it off by commas, semicolons or colons but, if it falls *without*, separate them by a comma, semicolon or colon.

12. Illustrate. The prisoner, *more like a martyr than a culprit*, marched to his execution. *More like a martyr than a culprit*, the prisoner marched to his execution.

13. Write other examples.

14. In what are all these examples alike?

15. What is a compound element? A compound element consists of two or more simple, complex or compound elements connected by conjunctions.

16. Illustrate. The hunter killed *a bear, a lion, a tiger, a wolf and a panther*.

17. Compose other illustrations.

18. Show in what these are alike.

19. Give directions for writing a compound element. Connect the members by commas, semicolons or colons instead of conjunctions but, in using the comma and sometimes in using the semicolon, leave it out between the last two members and use the conjunction there in its own place. In using the colon and generally the semicolon, do not use the conjunction at all.

20. Illustrate. *Green, yellow, brown, red, purple and white* leaves are found in the forest.

21. Compose other illustrations.
22. Show in what they are alike.

LESSON XIV.

THE ABSOLUTE ELEMENT.

1. What is the Absolute Element? The absolute element is a word or group of words standing alone and free from any relation to the predicate of the sentence.

2. How many kinds of absolute elements are there? There are *three* kinds of absolute elements; the simple, the complex and the compound.

3. What is a simple absolute element? A simple absolute element consists of a single absolute element or base unlimited.

4. Illustrate. In the sentence "*Caesar*, Pompey lies in wait for thee.", "*Caesar*" is a simple absolute element, because it is a single absolute element or base unlimited.

5. Compose other illustrations.

6. In what particular are these examples alike?

7. What is a complex absolute element? A complex absolute element consists of a single absolute base, some part of which is limited by one or more modifiers.

8. Illustrate. In the sentence "*Great Caesar*, conqueror of Gaul; Pompey lies in wait for thee.", "*Great Caesar*, conqueror of Gaul," is a complex absolute element; because it consists of a single absolute base, some part of which is limited by one or more modifiers.

9. Write other illustrations.

10. In what are these examples alike?

11. Give directions for writing a complex absolute element. If an extended modifier falls *within* the base, cut it off by a pair of commas, semicolons or colons but, if it falls *without* the base, separate them by a comma, semicolon or colon.

12. Illustrate. *Great Caesar*, who hast in seven years conquered Gaul; Pompey lies in wait for thee.

13. Write other illustrations.
14. In what are these examples alike?
15. What is a compound absolute element? A compound absolute element consists of two or more simple, complex or compound absolute elements connected by conjunctions.
16. Illustrate. *John, James, William and Joseph*; come to your books.
17. Give other illustrations.
18. Point out the analogy between the illustrations.
19. Give directions for writing a compound absolute element. Connect the members by commas, semicolons or colons instead of conjunctions but, in using the comma and sometimes in using the semicolon, leave it out between the last two members and use the conjunction there in its own place. In using the colon and generally the semicolon, do not use the conjunction at all.
20. Illustrate. *Great Caesar, great Brutus, great Scipio and great Pompey*; what would Rome be without you!
21. Write other illustrations.
22. Show the analogy.

LESSON XV.

THE SUBJECT ELEMENT.

1. What is the Subject Element? The subject element is a word or group of words, of which something is affirmed or said. The grammatical is the simple subject, the logical is the simple subject with all its modifiers.
2. How many kinds of subjects are there? There are *three* kinds of subjects; the simple, the complex and the compound.
3. What is a simple subject? A simple subject is a single subject or subject base unlimited.
4. Illustrate. Philanthropists study the welfare of mankind.
5. Write other illustrations.

6. What is the point of likeness among these examples?
7. What is a complex subject? A complex subject consists of a single subject base, some part of which is limited by one or more modifiers.
8. Illustrate. True philanthropists study the welfare of mankind.
9. Write other illustrations.
10. Show the point of analogy between the examples.
11. Give directions for writing a complex subject. If an extended modifier falls within the base, cut it off by a pair of commas, semicolons or colons but, if it falls without, separate them by a comma, semicolon or colon.
12. Illustrate. *He ; that, being often reproved, hardeneth his neck ; shall suddenly be destroyed. Alexander ; to whom the sword, which was found near the enemies' breast-works, belonged ; was at once promoted to the rank of captain.*
13. Compose other examples.
14. How are they alike?
15. What is a compound subject? A compound subject consists of two or more simple, complex or compound subjects connected by conjunctions.
16. Illustrate. *Hay, corn, oats and grass* are the food of horses.
17. Write other illustrations.
18. Show the point of likeness.
19. Give directions for writing a compound subject. Connect the members by commas, semicolons or colons instead of conjunctions but, in using the comma and sometimes in using the semicolon, leave it out between the last two members and use the conjunction there in its own place. In using the colon and generally the semicolon, do not use the conjunction at all.
20. Illustrate. *Joseph, who had in youth shown great talent ; Ralph, who had shown great industry ; Thomas, who had shown great tact ; William, who had shown deep judgment* all became distinguished men.

21. Write other examples.
22. Show, in what these examples are alike.

LESSON XVI.

THE PREDICATE ELEMENT.

1. What is the predicate element? The predicate element is a word or group of words, which is affirmed or said of the subject. The grammatical is the simple predicate, the logical is the simple predicate with all of its modifiers.

2. How many kinds of predicates are there? There are *three* kinds of predicates; the simple, the complex and the compound.

3. What is a simple predicate? A simple predicate is a single predicate or predicate base unlimited.

4. Illustrate. In the sentence "John studies.", "studies" is a simple predicate, because it consists of a predicate base unlimited.

5. Give other illustrations.

6. Show the analogy. They are all simple predicates, because they are single predicates unlimited.

7. What is a complex predicate? A complex predicate consists of a single predicate base, some part of which is limited by one or more modifiers.

8. Illustrate. John *studies his lessons well*.

9. Compose other illustrations.

10. Show the point of likeness.

11. Give directions for writing a complex predicate. When a long modifier falls within the base, cut it off by a pair of commas, semicolons or colons but, when it falls without, separate them by a comma, semicolon or colon.

12. Illustrate. The general; *after he heard, that the enemy were flying*; died where he had fallen.

13. Compose two other examples.

14. Show the point of likeness between them.

15. What is a compound predicate? A compound predi-

cate consists of two or more simple, complex or compound predicates connected by conjunctions.

16. Illustrate. The boy *reads, sings, dances and plays.*

17. Compose four more illustrations.

18. Show the point of analogy.

19. Give directions for writing a compound predicate. Connect all the members by commas, semicolons or colons instead of conjunctions but, in using the comma and sometimes in using the semicolon, leave it out between the last two members and use the conjunction there in its own place. In using the colon and generally the semicolon, do not use the conjunction at all.

20. Illustrate. Caesar *fought, when it was necessary, in ranks; tented with his soldiers on the field, when danger was nigh; cheered them, when their courage was low, with speeches; provided them, when they were hungry, with abundance of corn.*

21. Compose another example.

22. In what respect are the two alike?

LESSON XVII.

THE ADJECTIVE ELEMENT.

1. What is an Adjective Element? An adjective element is a word or group of words, used to limit the meaning of a noun.

2. How many kinds of adjective elements are there? There are *three* kinds of adjective elements; the simple, the complex and the compound.

3. What is a simple adjective element? A simple adjective element is a single adjective element or base unlimited.

4. Illustrate. In the sentence "Men *of wealth* are honored.", "of wealth" is a simple adjective element, because it is a single adjective element or base unmodified.

5. Write three other examples.

6. In what are these alike?

7. What is a complex adjective element? A complex

adjective element consists of a single adjective element or base, some part of which is limited by one or more modifiers.

8. Illustrate. Men *of great wealth* are honored.

9. Give other examples.

10. In what are these examples alike?

11. Give directions for writing a complex adjective element. If a long modifier falls within the base, cut it off by a pair of commas, semicolons or colons but, if it falls without the base, separate them by a comma, semicolon or colon.

12. Illustrate. The christian; *most tempted, while he is in the crucible of reformation, to return to the world*; often makes the firmest standard-bearer of the truth afterwards.

13. Write another example.

14. What is the point of likeness?

15. What is a compound adjective element? A compound adjective element consists of two or more simple, complex or compound adjective elements connected by conjunctions.

16. Illustrate. We often see *green, yellow, brown and red* leaves on the same tree.

17. Write other illustrations.

18. In what are these alike?

19. Give directions for writing a compound adjective element. Connect the members by commas, semicolons or colons instead of conjunctions but, in using the comma and sometimes in using the semicolon, leave it out between the last two members and use the conjunction there in its own place. In using the colon and generally the semicolon, do not use the conjunction at all.

20. Illustrate. Books have *brown, red, green, white, blue or black* covers.

21. Write other examples.

22. In what are these all alike?

LESSON XVIII.

THE ADVERBIAL ELEMENT.

1. What is an Adverbial Element? An adverbial ele-

ment is a word or group of words used to limit the meaning of a verb, adjective, participle or adverb.

2. How many kinds of adverbial elements are there? There are *three* kinds of adverbial elements; the simple, the complex and the compound.

3. What is a simple adverbial element? A simple adverbial element is a single adverbial element or base unlimited.

4. Illustrate. The horse eats *greedily*.

5. Write other illustrations.

6. In what are these alike?

7. What is a complex adverbial element? A complex adverbial element consists of a single adverbial element or base, some part of which is limited by one or more modifiers.

8. Illustrate. The horse eats *very greedily*.

9. Compose other illustrations.

10. In what are these examples alike?

11. Give a rule for writing a complex adverbial element. If an extended modifier falls within the base, cut it off by a pair of commas, semicolons or colons but, if it falls without the base, separate them by a comma, semicolon or colon.

12. Illustrate. The soldier climbed into the fort; *where, after he was exhausted by loss of blood, he died.*

13. Compose another illustration.

14. In what are these alike?

15. What is a compound adverbial element? A compound adverbial element consists of two or more simple, complex or compound adverbial elements connected by conjunctions.

16. Illustrate. The dramatist wrote his play *in French, in English, in Spanish and in German.*

17. Compose other illustrations.

18. In what are these analogous?

19. Give a rule for writing a compound adverbial element. Connect the members by commas, semicolons or colons instead of conjunctions but, in using the comma and sometimes in using the semicolon, leave it out between the last two members and use the conjunction there in its own

place. In using the colon and sometimes the semicolon, do not use the conjunction at all.

20. Illustrate. The philosopher reasons *deeply, clearly, consecutively* and *very accurately*.

21. Compose other examples.

22. In what point are these alike?

LESSON XIX.

THE OBJECTIVE ELEMENT.

1. What is an Objective Element? An objective element is a word or group of words used as the object of a transitive participle or a transitive verb.

2. How many kinds of objective elements are there? There are *three* kinds of objective elements; the simple, the complex and the compound.

3. What is a simple objective element? A simple objective element is a single objective element or base unlimited.

4. Illustrate. David loved *Jonathan*.

5. Write other illustrations.

6. In what are they alike?

7. What is a complex objective element? A complex objective element consists of an objective base, some part or element of which is limited by one or more modifiers.

8. Illustrate. David loved *Jonathan, the son of Saul*.

9. Give other illustrations.

10. In what are these alike?

11. Give a rule for writing a complex objective element. If an extended modifier falls within the base, cut it off by a pair of commas, semicolons or colons but, if it falls without the base, separate them by a comma, semicolon or colon.

12. Illustrate. The soldiers captured *the Indians; who, the summer before, had massacred a family of citizens*.

13. Write other illustrations.

14. In what are they alike?

15. What is a compound objective element? A compound objective element consists of two or more simple,

complex or compound objective elements connected by conjunctions.

16. Illustrate. The huntsman killed *a bear, a fox, a wolf, a turkey and a deer.*

17. Write two other illustrations.

18. In what are these examples alike?

19. Give the rule for writing a compound objective element. Connect the members by commas, semicolons or colons instead of conjunctions but, in using the comma and sometimes in using the semicolon, leave it out between the last two members and use the conjunction there in its own place. In using the colon and generally the semicolon, do not use the conjunction at all.

20. Illustrate. The huntsman killed *a bear, which had crawled into a cave; a lion, which from loss of blood was not able to make its escape; a deer, which by some wolf had been chased in, and a fox, which to escape some enemy had climbed a leaning tree.*

21. Compose another illustration.

22. In what are these alike?

LESSON XX.

THE ELEMENTS COMBINED.

1. What peculiarity have the last eight lessons? The last eight lessons are all alike, though they treat upon different subjects.

2. In what are they alike? The questions and answers or definitions are the same in *number* and the same in *substance* and those of the first lesson, with slight changes, would answer for all the eight.

3. Why does this similarity exist? The similarity between these lessons is owing to the fact; that, whatever is true of the sentence, is also true of its component parts or elements.

4. Illustrate. For example, the sentence is in *form* either simple, complex or compound and so are all the elements and the elements of the elements and so forth.

5. Why are these eight lessons easy? These lessons are easy; because, when the learner has mastered one, he has virtually mastered all of them.

6. To what extent can a large complex sentence be divided and subdivided? A sentence may be divided into its principal elements, the subject and predicate, and these into *their* elements and these into *their* elements and these into *their* elements and so on to the *last* and *least* word.

7. If a huntsman aims at a bird in a tree and his bullet, after killing it, glances and kills a squirrel; how is he said to kill them? He is said to kill the bird *directly* and the squirrel *indirectly*.

8. Are the modifiers of an element always direct? An element may have *direct* modifiers and *indirect* modifiers.

9. Explain this. As the twig connects with the branch and the branch with the limb and the limb with the trunk, so an element may have modifiers of modifiers and modifiers of the modifiers of its modifiers and so on.

10. What do all subordinate elements limit? All elements limit the subject or predicate either *directly* or *indirectly*.

11. Illustrate. In the sentence "The queen is very beautiful," "very" is an indirect modifier of "queen," because it limits "beautiful" and "beautiful," after being itself thus limited, limits "queen." In the sentence "The horse runs very swiftly," "very" is an indirect modifier of "runs" for the reasons given.

12. How can this property of the sentence be explained? The examination of a crystal will illustrate the properties of the sentence.

13. What is a crystal? A crystal is a stone or any body; which, when hardening from a liquid into a solid, always assumes a certain form, having *regular* faces and angles.

14. Illustrate. Crystals of *quartz*, of *spar*, of *salt*, of *alum* and of *limestone* are of common occurrence.

15. If a piece of quartz is broken into pieces, what form will the pieces have? The halves will retain the same crystalline form as the original stone.

16. If a crystal is broken into grains or granulated, what will be true of the grains? The grains will have the same crystalline form as the original.

17. If these be pulverized or ground into powder, what will be true of the grains of dust? These powder grains, under the microscope, will be found to have the crystalline form of the original stone.

18. How does this apply to explain the sentence? The smallest elements of the sentence, like the smallest pieces of crystal, have the same characteristics as the sentence, of which it is a part.

19. How will two surgeons, one in Australia and one in Virginia, perform an amputation? Two such surgeons will perform an amputation in exactly the same way.

20. Why will these surgical operations be performed alike? These operations will be exactly alike, though they are so far removed from each other, because the facts and laws of man's physical nature are the same or uniform throughout the world.

21. What is true of different sentences and different parts or elements of the same sentence? They have the same *facts, laws* and *principles* running through them.

22. Why is this? This is, because a sentence is an *expressed thought* and the laws of thought are *uniform* among all intelligent beings.

23. What is the most important item of secular knowledge? The most important item of secular knowledge is THE SENTENCE.

24. How long has the sentence been maturing? It has taken the combined wisdom of the human race *thousands of years* to mature the sentence.

25. What may the sentence be considered? The sentence may be considered the *highest achievement* of human thought.

26. Why is the sentence the same in its facts and principles in all languages? The sentence is the same in its *facts* and *principles* in all languages; because *thought*, of which it is the outward *expression*, is the same throughout the world.

27. Why is thought the same or uniform? Thought is uniform; because *the mind*, which originates the thought, is the same everywhere.

28. Why is the mind uniform? The mind is uniform in its facts and laws upon the principle, that no two works of the same wise Author can be inconsistent, at variance or incompatible with each other.

29. What does this uniformity in the facts, laws and principles of different sentences and different elements of the same sentence show? This uniformity shows, that Grammar is a real and true *science*.

30. What may Grammar be called? Grammar may be called External Psychology; because, as *Psychology* treats of thought in the mind, so Grammar treats of THOUGHT EXPRESSED.

31. Upon what do these similar lessons treat? These similar lessons treat; first of the Sentence, second of the Element in general, third of the Absolute Element, fourth of the Subject, fifth of the Predicate, sixth of the Adjective Element, seventh of the Adverbial Element, eighth of the Objective Element.

32. What now must be done with these lessons? The learner must turn back upon them and master them.

LESSON XXI.

THE SENTENCE AND THE ELEMENT.

Repeat the lessons upon the Sentence and the Element, forty-four questions.

LESSON XXII.

THE ABSOLUTE AND SUBJECT ELEMENTS.

Repeat the lessons upon the *Absolute* Element and the Subject, forty-four questions.

LESSON XXIII.

THE PREDICATE AND ADVERBIAL ELEMENTS.

Repeat the lessons upon the Predicate and Adverbial Elements, forty-four questions.

LESSON XXIV.

THE ADJECTIVE AND OBJECTIVE ELEMENTS.

Repeat the lessons upon the Adjective and Objective Elements, forty-four questions.

LESSON XXV.

THE ELEMENT.

Repeat the first four lessons, eighty-eight questions.

LESSON XXVI.

THE ELEMENT CONTINUED.

Repeat the last four lessons, eighty-eight questions.

LESSON XXVII.

THE SENTENCE AND ELEMENT.

Repeat the entire *one hundred and seventy-six* questions and continue this, until they are absolutely mastered.

LESSON XXVIII.

THE SENTENCE AND ELEMENT CONTINUED.

1. Compose two sentences each having all the elements. Joseph, hungry horses eat oats greedily. Gentlemen, great chemists demonstrate principles thoroughly.
2. Write three other examples.

3. Compose one having a compound subject. *Lions, tigers, wolves and bears* eat flesh.
4. Write three other examples.
5. Compose one having a compound predicate. William *dances, sings, reads and speaks well*.
6. Write three other examples.
7. Compose one having a compound objective element. Horses eat *hay, oats, corn and grass*.
8. Write three other examples.
9. What is the point of likeness?
10. Compose one having a compound adjective element. The same tree sometimes contains *green, yellow, orange and red* leaves.
11. Compose three other examples.
12. In what are these sometimes alike?
13. Compose one having a compound adverbial element. The waves roll *loftily, ceaselessly, grandly and frightfully*.
14. Compose three others.
15. In what are they alike?
16. Compose a sentence having a compound absolute element. Susan, Karl, Ann, Rachel and Pearl; come to your books.
17. Compose a sentence having all the elements and each compound. Brothers, friends and neighbors, bright, gay and happy men, women and children easily, joyfully, playfully and constantly hunted, found, plucked and enjoyed ferns, lilies, violets and mistletoe.
18. Compose another example.
19. In what are these alike?

LESSON XXIX.

THE SENTENCE AND ELEMENT CONTINUED.

1. Give a sentence with a *complex subject*. *Good boys* will study.
2. Compose three other examples.
3. Show how they are alike.

4. Compose a sentence having a *complex predicate*. The boys *study diligently*.
5. Write three other examples.
6. Show in what they are alike.
7. Compose one having a *complex adjective element*. The soldiers, *black with rage*, marched forward.
8. Compose three other examples.
9. In what are these alike? They are alike in having a *complex adjective element*.
10. Compose one having a *complex objective element*. The king killed *a black lion*.
11. Compose three other examples.
12. In what are these alike?
13. Compose one having a *complex adverbial element*. The tiger fights *very fiercely*.
14. Write three other examples.
15. In what are these alike?
16. Compose a sentence containing *all the elements*, each element being complex. Good friends, John of Boston rode a purely black horse very fast.
17. Compose three other examples.
18. In what are they alike?
19. Compose a sentence containing all the elements and each element compound with complex members. Good sons, good friends and good brothers; John of Boston, James of Richmond and Joseph of Mobile right eagerly, very swiftly and too hotly pursued, easily arrested, cruelly maltreated and fearfully beat an experienced burglar, a bold thief, a daring villain and a very cruel, very fearless and very bloody murderer.
20. Compose another example.
21. In what are they alike?

LESSON XXX.

THE PROPOSITION.—KINDS OF ELEMENTS.

1. What is a Proposition? A proposition is a thought expressed in words.

2. Illustrate. Hungry horses eat oats greedily. Wolves prowl at night.

3. How are the elements of a proposition divided? Elements are divided into two classes, *principal* and *subordinate*.

4. What are the principal elements? The subject and the predicate are the principal elements, because without them a sentence cannot be formed.

5. What are the subordinate elements? The subordinate elements are the Objective, the Adjective, the Adverbial and the Absolute.

6. Illustrate. In the sentence "Karl, bring the red book quickly.", the principal elements, subject and predicate, are "thou bring" with "thou" understood. To these the absolute element "Karl," the objective element "the red book," the adverbial element "quickly" and the adjective elements "red" and "the" sustain certain relations directly or indirectly.

7. Give and explain other illustrations.

8. What relations subsist between the principal and subordinate elements? The subordinate elements sustain relations of limitation and sometimes of connection and sometimes of government to the principal elements.

9. Illustrate how the subordinate limit the principal elements. In the sentence "The panther screamed fearfully.", "the" limits "panther," the subject, and "fearfully" limits "screamed," the predicate.

10. Give and explain other illustrations.

11. Illustrate how the subordinate may govern the principal elements. In the sentence "Karl, bring the book.", "thou" understood, the subject, is of the second person, singular number and masculine gender, because its antecedent "Karl" has these properties. Therefore, as "Karl" determines or controls three of the properties of "thou," this is a clear case of government of the subject by the absolute element.

12. Give and explain other illustrations.

13. Illustrate how the subordinate may connect the principal elements. In the sentence "Turkeys pick, *where* they scratch.", "where," an adverbial element limiting "pick" and "scratch," has also a connecting power and connects these same predicates. This is a clear case of an adverbial element sustaining the relation of connection to two principal elements.

14. Give and explain other illustrations.

15. What is the most important relation existing between the subordinate and the principal elements? The great use of the subordinate elements is to limit the subject and predicate.

16. How do the subordinate elements limit the principal elements? The subordinate elements limit the principal elements, the subject and predicate, either directly or indirectly.

17. Illustrate. In the sentence "The bird sings very sweetly.", "the" limits "bird" and "sweetly" limits "sings" directly but "very" limits "sings" indirectly, because it first limits "sweetly" and then "sweetly" limits "sings."

18. Which of the subordinate elements sustain relations to the subject? The adjective and absolute elements sustain relations to the subject.

19. Which of the subordinate elements sustain relations to the predicate? The objective and adverbial elements sustain relations to the predicate.

20. Why is the absolute element so called? This element is so called, because it never sustains any relation to the predicate of its sentence.

21. May the subordinate elements limit each other? Since the subordinate elements often limit the subject and predicate indirectly, they must just as often limit each other. The adjective and objective elements may limit each other and the adverbial may limit the adverbial and adjective elements and the adjective may limit the absolute element.

22. Give an adjective limiting an objective element. In

the sentence "James saw a flock of birds.", "of birds" is an adjective element limiting the object "flock."

23. Give other illustrations.

24. Give an objective limiting an adjective element. In the sentence "The mouse, nibbling the box, kept me awake.", "the box" is an objective element limiting an adjective element.

25. Give other illustrations.

26. Give an adverbial limiting an adverbial element. In the sentence "The birds sing very sweetly.", "very" is an adverbial element limiting the adverbial element "sweetly."

27. Give other illustrations.

28. Give an adverbial limiting an adjective element. In the sentence "The night was very dark.", "very" is an adverbial element limiting the adjective element "dark."

29. Give other illustrations.

30. Give an adjective element limiting an absolute. In the sentence "Good friends, come with me.", "good" is an adjective element limiting "friends," which is an absolute base.

31. Give other illustrations.

32. When is an element of the first class? An element is said to be of the first class, when its base consists of a word.

33. Illustrate. In the sentence "John of Boston came home.", the subject "John of Boston" is of the first class, because its base "John" consists of a single word. In the sentence "*Black ink* is most used.", "Black ink" the subject is of the first class, because its base "ink" consists of a single word.

34. Give other illustrations.

35. When is an element of the second class? An element is said to be of the second class, when its base consists of a *phrase*.

36. Illustrate. In the sentence "Men of great wisdom are praised.", "of great wisdom" is an element of the second class, because its base "of wisdom" is a phrase. In the

sentence "Officers of the highest rank receive the largest pay.", "of the highest rank" is an element of the second class, because its base "of rank" consists of a phrase.

37. Give and explain another example.

38. How is this like the first?

39. When is an element of the third class? An element is said to be of the *third class*, when its base consists of a *clause*.

40. Illustrate. In the sentence "Men, who have acquired great wisdom, are praised.", "who have acquired great wisdom" is an adjective element of the *third class*: because its base "who have acquired" consists of a clause; made up of subject, predicate and connective.

41. Compose another illustration and explain it.

42. How is it like the other?

LESSON XXXI.

THE PHRASE.

1. What is a Phrase? A phrase consists of two words not capable of being separated into *base* and *modifier* but both being required to form the *base of an element*.

2. Illustrate. In the sentence "Seeing the enemy they flew to arms.", "to arms" is a phrase but "seeing the enemy" is merely an expression and *not a phrase*.

3. Give other illustrations.

4. How many kinds of phrases are there? There are *two* kinds of phrases, *Prepositional Phrases* and *Infinitive Phrases*.

5. Illustrate. In the sentence "He wished to run to arms.", "to run" is an infinitive phrase and "to arms" is a prepositional phrase.

6. Give other examples.

7. Explain the similarity of them.

8. What is a prepositional phrase? A prepositional phrase is an element, in which the *base or principal part* is a preposition and its object.

9. Illustrate. In the expression "Men of great wealth," "of great wealth" is a prepositional phrase; because it is an element, having a preposition and its object "of wealth" for its base.

10. Write two other illustrations.

11. Compare them.

12. What is an infinitive phrase? An infinitive phrase is an element, whose base is an *infinitive* and its *sign*.

13. Illustrate. In the sentence "John wished to thoroughly learn his lesson.," "to thoroughly learn his lesson" is an infinitive phrase; because it is an element, whose base is the *infinitive* and its *sign* "to learn."

14. Write another example.

15. Compare the example written with the preceding.

16. Are phrases ever separable in *analysis*? Phrases are separable in parsing but never in analysis. Those expressions, whose words can be separated into base and modifier, are not phrases at all.

17. Illustrate. In a former illustration "Seeing the enemy they flew to arms.," "seeing the enemy" is not a phrase.

18. Why are these expressions not phrases? Phrases are always elements of the second class. These expressions are not elements of the second but of the *first* class, because their bases are single words. Therefore they are *not* phrases.

19. In what sense are they called phrases? In common conversation these expressions are called phrases to distinguish them from clauses.

LESSON XXXII.

THE PHRASE CONTINUED.

1. Write a noun limited by a simple adjective element of the second class. Birds *in trees*.

2. Write four other examples.

3. Compare them with the example above.

4. Why is "in trees" a *simple* adjective element? "In trees" is a *simple* element; because it contains no word, but such as are essential to the phrase.

5. What is essential to a phrase? A preposition and its object or an infinitive and its sign are the essential parts of a phrase.

6. Write a noun limited by a complex adjective element of the second class. Birds *in green trees*.

7. Give other examples like the above.

8. Why is this element complex? This element is complex; because it contains a limiting word, which is not essential to the phrase.

9. What is a complex element? A complex element consists of a single element or base, some part of which is limited by one or more modifiers.

10. What is a complex adjective element? A complex adjective element consists of a single adjective base, some part of which is limited by one or more modifiers.

11. What is the base of a phrase or element of the second class? The base of a phrase is the preposition and its object or the infinitive and its sign.

12. Why are these the base of a phrase? The preposition and its object or the infinitive and its *sign* constitute the base of a phrase, because they are the *essential* parts of the phrase.

13. Why is not the base of a phrase less than the preposition and its object? The base could not be less, because these are necessary to the existence of the phrase.

14. Why is not the base more than the preposition and its object? The base is not more, because no more is necessary to constitute the phrase and the phrase is complete without anything more.

15. What are all the other words of the phrase? All the other words of the phrase are *modifiers* of some *part* of it.

16. What is the base of the element "In green trees"? The base of this element is "in trees."

17. Why is this the base? "In trees" is the base; because it is the chief part of the element, in which it stands, and gives it its name.

18. Why is not the base less than "in trees"? Because it requires *the preposition* and its *object* to form the phrase.

19. Why is not the base more than "in trees"? Because the *preposition* and its *object* are all that is required to form the phrase.

20. What is the modifier of the base? "Green" is the modifier of the base "trees" because it limits it.

21. Does "green" limit the entire base "in trees"? "Green," to limit the entire base "in trees," would have to be an adverbial element, since only *adverbial* can limit *adjective* elements.

22. What then does "green" limit? "Green" limits only a part of the base "trees" and hence verifies the *definition* of a complex element.

23. Give one limited by a compound adjective element of the second class. Compound elements, as such, have no class. Class attaches to their members separately. So this need not be given.

24. Give a sentence containing a simple, a complex and a compound element of the second class. Birds *of song* flit about *in groves of green trees*; where they sing songs *of sweet melody, of merry gladness, of buoyant joy and of thankful praise*.

25. Compose four other examples.

26. Compare them.

LESSON XXXIII.

THE CLAUSE.

1. What is a clause? The different propositions of a complex sentence are called clauses.

2. Illustrate. In the sentence "An army is more efficient, when the men love their commanders.," these two propositions are called clauses.

3. What is the principal division of clauses? Clauses are first divided into two classes, principal and subordinate.

4. What is a principal clause? A principal clause makes

complete sense, when separated from the rest of the sentence.

5. Illustrate. In the sentence "He, that loves, is loved.", "he is loved" is the principal clause, because it makes complete sense separated from the rest of the sentence.

6. Write other illustrations.

7. What is a subordinate clause? A subordinate clause is one, which does not make complete sense separated from the rest of the sentence.

8. Illustrate. In the same sentence "He, that loves, is loved.", "that loves" is the subordinate clause, because it will not make complete sense separated from the rest of the sentence.

9. Write other examples.

10. In what are these alike?

11. What are the essential parts of a principal clause? The essential parts of a principal clause are the *subject* and the *predicate*, because no sentence can have an existence without them.

12. What are the essential parts of a subordinate clause? The essential parts of a subordinate clause are the subject, the predicate and *the connective*.

13. Why is the connective essential to a subordinate clause? As an ox cannot draw a load without being yoked to another, so a subordinate clause must be connected with a principal clause by a *connective*, before it will make sense.

14. Illustrate. In the sentence "Joseph studies, *that* he may learn.", "he may learn" must be joined to the principal clause "Joseph studies" by the connective "*that*," before it will make sense.

15. Give another illustration.

16. In what are they alike?

LESSON XXXIV.

THE COMPLEX SENTENCE.

1. When is a book very difficult to read and understand? A book is *very difficult*, when it is *very complex*.

2. Give examples of complex and difficult composition. The *Paradise Lost*, Demosthenes de Corona and Butler's *Analogy*.

3. When is a literary work complex? A literary work is complex when its books are complex.

4. Why are the books complex? The books are complex, because their chapters are complex.

5. Why are the chapters complex? The chapters are complex, because the sections are complex.

6. Why are the sections complex? The sections are complex, because their paragraphs or stanzas are complex.

7. Why are the paragraphs complex? The paragraphs or stanzas are complex; because the sentences, of which they are composed, are complex.

8. Would a book composed chiefly of simple sentences be difficult? A book composed chiefly of simple sentences would not be difficult.

9. Illustrate. Take for example children's First Readers in all languages.

10. Would a book composed of compound sentences with simple members be difficult? A book composed of compound sentences with simple members would not be difficult.

11. Where then *reside* the *difficulties* of language? The difficulties of language RESIDE in the *complex sentence*.

12. Do the difficulties of a complex sentence reside in its principal clause? They do not, because the *principal clause* is always a simple sentence.

13. To what then have we traced the *difficulties* of language? The principal source of *difficulty* in language then is THE SUBORDINATE CLAUSE.

14. Illustrate. In Latin, *Ut with the Subjunctive*; in Greek, *The Conditional Clause*; in Latin and Greek, *The Accusative with the Infinitive* and other kinds of subordinate clauses are examples of language's difficulties.

15. How many subordinate clauses are there in English Prose and Poetry? There are many millions of such clauses.

16. Into how many classes can these subordinate clauses be divided? All the subordinate clauses in English can be reduced to sixteen classes.

17. Name the kinds or classes of clauses. The Concessive, the Final, the Local, the Causal, the Consecutive, the Temporal, the Subject, the Predicate, the Objective, the Appositive, the Comparative, the Modal, the Relative or Pronominal, the Interrogative, the Conditional and the Correlative Clauses.

18. How are the subordinate clauses of the language classified? The subordinate clauses are classified according to their *meanings* and their CONNECTIVES.

19. Illustrate. In the sentence "John studies, that he may learn.," "that he may learn" is a final clause, because it denotes aim or purpose and has a final connective.

LESSON XXXV.

THE COMPLEX SENTENCE CONTINUED.—KINDS OF CLAUSES.

1. Have all the clauses CONNECTIVES? Twelve clauses have connectives and four have not.

2. Give the four, that have no connectives. The subject clause, the appositive clause, the predicate clause and the correlative clause have no connectives.

3. Give the twelve, that have connectives. The relative, the interrogative, the objective, the concessive, the conditional, the consecutive, the comparative, the final, the modal, the causal, the temporal and the local have connectives.

4. What is the subject clause? The subject clause is a proposition used as the subject of a verb.

5. Illustrate. *How the battle will terminate*, is not known. *Whether frost falls or forms on the earth*, has been a question.

6. Compose three other examples.

7. Show the point of likeness.

8. What is the appositive clause? The appositive clause is a proposition used as an appositive.

9. Illustrate. The question *What is a lie?* is hard to answer.

10. Write other examples.

11. Show, in what they are alike.

12. What is the predicate clause? The predicate clause is a proposition used as a predicate.

13. Illustrate. A good maxim is *I'll never be late.*

14. Write three other examples.

15. Show how they are analogous.

16. What are correlative clauses? Correlative clauses are propositions, which mutually limit each other as elements of the third class.

17. What kind of elements are correlative clauses? *Correlative* clauses are adverbial elements of the third class.

18. Illustrate. The faster the train runs, the more mile-posts it passes. The older he grows, the more he knows.

19. Which element of "The faster the train runs" does "*the more mile-posts it passes,*" limit? This clause limits the adverbial element "The faster."

20. Which element of "the more mile-posts it passes" does "*The faster the train runs*" limit? This clause limits the adverbial element "the more."

21. What is the relative or pronominal clause? The relative clause is one introduced by a relative or connective pronoun as its connective.

22. Illustrate. He, *that hates,* is hated. Philosophers, *who study the stars,* are called astronomers.

23. Give three other illustrations.

24. In what are they alike?

25. What is an interrogative clause? An interrogative clause is an indirect question, connected with the principal clause by an interrogative word.

26. Illustrate. The senate inquired, *whether the army had been moved.*

27. What is the difference between the interrogative

clause and the interrogative sentence? The clause is a part of a *complex* sentence and the other is an *entire simple* sentence.

28. What explanation is necessary here? Interrogative clauses seem to be often also objective.

29. Give another illustration. The consul doubted *whether the enemy would fight*.

30. Give another. The general asked *why the enemy did not fight*.

31. Give other illustrations.

LESSON XXXVI.

THE COMPLEX SENTENCE CONTINUED.—KINDS OF CLAUSES CONTINUED.

1. What is an Objective Clause? An objective clause is a proposition used as the object of a transitive verb and introduced generally by the connective *that*.

2. Illustrate. The scout reports, *that the enemy is advancing*.

3. Give other illustrations.

4. In what are these alike?

5. What is the concessive clause? A concessive clause is one, which grants something or makes a concession and is introduced by a concessive connective such as *though*.

6. Illustrate. "I will trust in Him, *though He slay me*."

7. Give other illustrations.

8. Point out the analogy between the examples.

9. What is the conditional clause? A conditional clause is one expressing a condition and joined to its principal by a conditional connective such as *if, unless, except, whether*.

10. Illustrate. He would be more happy, *if he were wiser*.

11. Give other illustrations.

12. Show their analogy.

13. How is this clause used in Etymology? *This clause*

is used in etymology as a *paraphrase or substitute* for the SUBJUNCTIVE MOOD.

14. Why is this clause used as a paraphrase for this mood? Because there is no *simple form* for this mood in English as in some other languages.

15. Why is this clause suitable? The conditional clause is a substitute or a suitable paraphrase for the subjunctive mood, because it expresses the abstract idea of the verb *conditionally or under conditions*.

16. What is the consecutive clause? The consecutive clause denotes a consequence and is joined to its principal by consecutive connectives such as *that*.

17. Illustrate. He was so injured, *that he died*.

18. Give other examples.

19. Compare them.

20. What is the comparative clause? A comparative clause is one denoting a comparison and introduced by a comparative connective such as *than*.

21. Illustrate. John can walk faster, *than James can run*.

22. Give other illustrations.

23. Show their analogy.

24. What is the final clause? The final clause denotes aim or purpose and is introduced by a final connective such as *that, in order that* etc.

25. Illustrate. I have come, *that I may assist you*.

26. Give other illustrations.

27. Show their analogy.

28. What is a modal clause? A modal clause is one, which expresses manner and is joined to its principal by a modal connective such as *as*.

29. He died, *as he had lived*.

30. Give other illustrations.

31. What is the analogy between them? The analogy between these illustrations is, that they all contain *modal clauses* introduced by *modal connectives*.

LESSON XXXVII.

THE COMPLEX SENTENCE CONTINUED.—KINDS OF
CLAUSES CONTINUED.

1. What is the Causal Clause? The causal clause denotes cause or reason and is joined to its principal by a causal connective such as *because, for* etc.
2. Illustrate. He is honored, *for he is wise.*
3. Give three other examples.
4. Show their analogy.
5. What is the temporal clause? The temporal clause denotes time and is joined to its principal by a temporal connective such as *when* etc.
6. Illustrate. He eats, *when he is hungry.*
7. Give three other examples.
8. In what are these analogous?
9. What is the local clause? The local clause denotes place and is joined to its principal by a local connective such as *where, whither* etc.
10. Illustrate. We should go, *where duty calls us.*
11. Give three other illustrations.
12. In what are these examples analogous?
13. When is an element of the third class? An element is of the third class, when it consists of *a clause.*
14. Illustrate. How many elements of the third class might be found in English Prose and Poetry? There are many millions of them.
15. How may these be arranged? These elements may be arranged into sixteen classes corresponding to the classes of clauses.
16. How may these again be arranged? These sixteen clauses or *elements of the third class* may be arranged into the ordinary *five* different classes, the Subject, the Predicate, the Adjective, the Adverbial, the Objective and the Absolute Elements.
17. How many of the sixteen are subject elements? There is one, the subject clause.

18. How many are predicate elements? There is one, the predicate clause.

19. How many of the sixteen are adjective elements? There are two, the relative clause and the appositive clause.

20. How many of the sixteen are objective elements? There are two, the objective clause and generally the interrogative clause.

21. How many are adverbial elements? Ten of the sixteen are adverbial elements.

22. Name them. The Local, the Temporal, the Causal, the Final, the Concessive, the Consecutive, the Modal, the Comparative, the Correlative and the Conditional.

23. How else may these sixteen clauses be arranged? These clauses may again be arranged into two classes, principal elements and subordinate elements.

24. How many of them are principal elements? Two of them are principal elements, the subject clause and the predicate clause.

25. How many are subordinate elements? The other fourteen are subordinate elements.

26. By what general name may these fourteen elements be called and known? These fourteen elements may be known by the general name of "*The subordinate clause.*"

27. What is the office of the subordinate clause? The office of the subordinate clause is to limit some element of the principal clause.

28. What is a complex sentence? A complex sentence consists of a principal clause, some element of which is limited by one or more subordinate clauses.

LESSON XXXVIII.

THE COMPLEX SENTENCE CONTINUED.—THE SUBORDINATE CLAUSE CONTINUED.

1. Which elements of the principal clause does the subordinate clause always limit? The subordinate clause always limits the subject or predicate directly or indirectly.

2. How can the subordinate clause limit the subject or predicate indirectly? The subordinate clause can limit them indirectly by limiting the modifiers of them or the modifiers of their modifiers and so on.

3. Can the subordinate clause then limit directly both the principal and subordinate elements of the principal clause? Either the subject, the predicate, the adjective, the adverbial or the objective element of the principal clause may have a subordinate clause modifying or limiting its meaning.

4. Give a sentence having its subject limited by a subordinate clause. *Men, who hunt tigers, incur danger.*

5. Compose two other examples.

6. Compare them.

7. Give a sentence having its predicate limited by a subordinate clause. *Men incur danger, when they hunt tigers.*

8. Write three more examples.

9. Show the analogy.

10. Give a sentence having an adjective element limited by a subordinate clause. *Men; fearful, when beasts howl; are poor tiger hunters.*

11. Compose three other examples.

12. Compare the examples.

13. Give a sentence having an adverbial element limited by a subordinate clause. *Men hunt tigers cautiously, because they are dangerous.*

14. How does "*because they are dangerous*" limit the predicate here? "*Because they are dangerous*" limits this predicate indirectly. It limits "*cautiously*" and "*cautiously*" limits the predicate "hunt."

15. Compose three other examples.

16. Compare the examples.

17. Give a sentence having an objective element limited by a subordinate clause. *Men hunt the tigers, which infest the jungles.*

18. Compose three other examples.

19. Compare them.

20. Give a sentence having each of its elements limited by

a subordinate clause. Men, *who love sport, careless, where they find it, when they go to India,* hunt the tigers, *that lurk in the jungles, cautiously, because they are dangerous.*

21. Give another example.

22. Compare them.

LESSON XXXIX.

THE COMPLEX SENTENCE CONTINUED.—THE SUBORDINATE CLAUSE CONTINUED.

1. May the element of the third class be simple, complex or compound? The element of the third class or the subordinate clause may be simple, complex or compound. Class, however, attaches not to the compound element but to its members separately.

2. Illustrate. In the sentence “Men; *who saw the apparition, who touched its hair, who looked into its eyes and who even felt its warm breath;* ought to be believed.”, not the compound relative or pronominal clause but its separate members are of the third class.

3. Compose another example.

4. Compare the examples.

5. Give a sentence having the verb limited by a simple adverbial element of the third class. Caesar *conquered, when he came.*

6. Write another example like this.

7. Why are these elements of the third class simple? They are simple elements; because they contain nothing but, what is essential to a clause.

8. What is essential to a subordinate clause? The subject, predicate and *connective* are the essential parts of a subordinate clause.

9. Give a sentence containing a verb limited by a *complex* element of the third class. Caesar *conquered, when he came with his army.*

10. Compose another example like the above.

11. Compare these examples.

12. Why is this element "*when he came with his army,*" complex? This element is complex, because it contains more than, what is essential to a clause.

13. What is the *base* of a clause or element of the third class? The base of an element of the third class is the subject, predicate and connective.

14. Why are these the base? The subject, predicate and *connective* are the base of an element of the third class, because these are the essential parts of the element.

15. Why cannot the base be less than these? The base cannot be less than the subject, predicate and the connective, because it requires these to constitute the clause.

16. Why is not the base more than these? *The base* cannot be more than these, because it does not require anything more to constitute the clause and the clause is complete without any other words.

17. What are all the other words of the clause? The other words of the clause are all modifiers of some one of its elements.

18. What is the base of this element of the third class? "*When he came*" is the base.

19. Why is "*when he came*" the base? This is the base: because these words; the subject, predicate and connective; are the essential parts of a subordinate clause and because from them the clause takes its name.

20. Why is not anything less the base? Because it requires these to constitute the clause.

21. Why is nothing more the base? Because this is all, that is required to constitute the clause.

LESSON XL.

THE COMPLEX SENTENCE CONTINUED.—THE SUBORDINATE CLAUSE CONTINUED.

1. In the last example, what does the modifier "*with his*"

army" limit? This modifier limits not the entire element but the verb or predicate "*came*."

2. Write another example.

3. Compare them.

4. Give a sentence containing a verb limited by a compound adverbial element of the third class. "Caesar; *when the scouts had returned, when he had talked with Labienus, when he had exhorted the soldiers and when he had sent back all the horses; commenced* the battle."

5. Is this compound element of the third class? Not the element as a whole but its separate members are of the third class.

6. Give a sentence containing a verb limited by a simple, a complex and a compound adverbial element of the third class. *While John followed, the dog, when he had once scented the blood, CHASED the deer, where a horse could not go, where no hunter had taken a stand, where the yelping could not be heard and where it could never be found.*

7. What is the base of the simple element? "*While John followed*" is the base of the simple element.

8. What are the modifiers? There are no modifiers.

9. What is the base of the complex element? "*When he had scented*" is the base of this element.

10. What are the modifiers? The modifiers are "*once*" and "*the blood*."

11. What is the base of the first member of the compound element? "*Where horse could go*" is the base of this member.

12. What are the modifiers? "*A*" and "*not*" are the modifiers.

13. What are the base and modifiers of the second member? The base is "*where hunter had taken*" and the modifiers are "*no*" and "*a stand*."

14. What are the base and modifiers of the third member? The base is "*where yelping could be heard*" and the modifiers are "*the*" and "*not*."

15. What are the base and modifiers of the fourth mem-

ber? The base is "*where it could be found*" and the modifier is "*never*."

16. What elements of these bases do the respective modifiers limit?

17. Compose and explain another example.

18. Give a sentence containing a subject clause. *When Demosthenes will be excelled in oratory*, is uncertain.

19. Write three others.

20. In what are they alike?

21. Give a sentence containing a predicate clause. The query is, *what will become of the poor*.

22. Write three others.

23. In what are they alike?

24. Give a sentence containing a consecutive clause. The bear growled so terribly, *that he frightened the dogs*.

25. Compose three others.

26. Compare them.

27. Give a sentence containing an objective clause. Anthony said, *that Brutus was an honorable man*.

28. Write three others.

29. Compare them.

30. Give a sentence containing a conditional clause. *If the train is on time*, I will go.

31. Write three others.

32. Compare them.

33. Give a sentence containing a comparative clause. You can swim faster *than I can walk*.

34. Give three other examples.

35. In what are these analogous?

LESSON XLI.

THE COMPLEX SENTENCE CONTINUED.—THE SUBORDINATE CLAUSE CONTINUED.

1. Give a sentence containing a correlative clause. The more you strive, the sooner you will succeed.

2. Write three other examples.

3. In what are they like the above ?
4. Give a sentence containing an appositive clause. The question, *what is electricity?*, will puzzle the wisest.
5. Compose three others.
6. Compare them.
7. Write a sentence containing an interrogative clause or indirect question. The sentinel inquired, who came there.
8. Compose three others.
9. Compare them.
10. Give a sentence containing a relative or pronominal clause. Philanthropists are those, *who study the welfare of mankind.*
11. Write three other examples.
12. Compare them.
13. Give a sentence containing a concessive clause. *Though I may never return,* I will march to the defence of my country.
14. Write three others.
15. Compare them.
16. Give a sentence containing a local clause. The tree lies, *where it falls.*
17. Write three others.
18. Compare them and show, in what they are analogous.
19. Give a sentence containing a temporal clause. The sap rises, *when spring comes.*
20. Write three others.
21. Compare them and show their analogy.
22. Give a sentence containing a causal clause. The soldiers will conquer, *for they are brave.*
23. Write three others.
24. Compare them.
25. Give a sentence containing a modal clause. Men should live, *as they wish to die.*
26. Compose three others.
27. Show, in what they are alike.
28. Give a sentence containing a final clause. I have made sacrifice, *that I might assist you.*

29. Give three other examples.
30. Compare them.

LESSON XLII.

LIMITATION OF ELEMENTS.

1. What is meant by one element limiting another? When an element or term is too general, it can be rendered less general and more specific by having *another element* added to it.

2. Illustrate. The term "men" is general, because it includes all classes, but "men of London" is *specific* or particular in its meaning, because it specifies the particular class of men.

3. Give other illustrations.

4. Explain. If an orator, speaking to a thousand persons, should utter the word BIRD and then stop; there would be as many ideas as hearers as to the kind of BIRD, because BIRD is a general term, but, if he should add the adjective element *of prey*, this would limit the general term to a particular class, remove the doubt and satisfy every mind.

5. Explain further. If an owner had a hundred grass-lots for his horse but should close the gates and confine him to the first, the horse would be limited from a hundred lots to *one*.

6. What is a limit? In this case the limit is the *fence* but figuratively it is any boundary.

7. Illustrate. In the expression "Bird of prey" the adjective element "of prey" puts a boundary around "bird" so, that it can apply but to one class.

8. What is meant by a term being general? By a term being general is meant, that it embraces a great many smaller classes and very many individual objects belonging to each class.

9. How is a general term formed? A general term is formed by classification or generalization, which can be learned by the study of logic.

10. What is generalization? Generalization is collecting individuals into classes or species and these classes or species into genera or higher classes and these into higher and so on; until the general class of classes or even the universal, all embracing class is reached.

11. What is the difference between a general and a universal term? A universal term embraces and contains all possible individuals, whereas a general term embraces and contains only a majority and not necessarily all of them.

12. Give a general term or genus. AMERICAN CITIZEN is a general or a genus, because it embraces many classes and many individuals.

13. Give and explain other illustrations.

14. Give a universal or universal term. MAN is a universal classification, because it embraces all classes and all individuals.

15. Give another universal. BEING is a universal, because it embraces all genera, all classes and all individuals of all things.

16. What is going up from individuals to generals called? Going from individuals to generals is called SYNTHESIS.

17. What is going back from generals or universals to individuals called? Going back from generals to individuals is called ANALYSIS.

18. Do individual terms need limiting? *Individual terms* do not need limiting, because they are sufficiently specific or particular.

19. How much limiting do general terms need? *The more general* terms or elements are, the more limiting they require to make them specific or particular.

20. Illustrate. In the expression "John lives," limit the predicate "lives" by four elements. First "John lives *in the city*," second "John lives in the city *of New York*," third "John lives in the city of New York *on Broadway*" and fourth "John lives in the city of New York on Broadway *at No. 88.*"

21. Give and explain another example.

22. How much does the element *white* placed before *oak* limit its meaning? The term "*oak*" embraces hundreds of varieties or classes but "*white*" limits it from these hundreds of kinds to one kind or class.

23. Give and explain another example.

24. How much does the element *BEECH* placed before the general term *TREE* limit its meaning? The term "*tree*" embraces all kinds, but "*beech*" limits it from thousands of kinds to one kind, "*beech tree*."

25. Give and explain other examples.

26. What is the foundation of analysis? The limitation of one word or element by another is the foundation of analysis.

LESSON XLIII.

THE APPLICATION OF PUNCTUATION.

1. Copy and punctuate this sentence. "3, 3, 5 and 9; 5, 5, 5 and 5; 10, 5 and 5; 5, 2, 7 and 6 each make 20: 4, 4, 4 and 18; 10, 10, 5 and 5; 6, 4, 10 and 10; 12, 12 and 6 each make 30: 10, 10, 10 and 10; 5, 5, 5 and 25; 20, 10 and 10; 20, 5, 5 and 10 each make 40: 10, 10, 10 and 20; 20, 20 and 10; 25, 10, 5 and 10; 15, 15, 5 and 15 each make 50."

2. For what are the commas used in this sentence? The commas are used for conjunctions to connect the simple members of the lowest compounds.

3. Why is there no comma between the last two members? There is no comma here, because the conjunction is present to stand for itself.

4. For what are the semicolons used in this sentence? The semicolons are used for the conjunction to connect these smallest compounds and make the next higher compounds.

5. Why is the semicolon used everywhere here and the conjunction nowhere? The conjunction is used in the first compound with the connecting force of a comma and, as its use for the semicolon in the same sentence would create

confusion and ambiguity, it is left out and the point placed between all the members according to the Latin rule.

6. For what is the colon used in this sentence? In this sentence the colon is used for the conjunction to connect the four great compound members into an entire sentence.

7. Why is the colon used between all the members and the conjunction left out? As the conjunction is used in the first compounds with only the connecting force of a comma, its use here for the colon would create ambiguity and confuse the reader. Its use with the force of a comma is incompatible with its use with the connecting force of a colon in the same sentence.

8. What does this sentence illustrate? It illustrates the use of points for the conjunction.

9. Copy and punctuate this sentence. "Caesar finally conquered Gaul: although the conclusion of the war had been retarded for seven years; because the inhabitants, who lived remote from the weakening refinements, were very brave and stubborn."

10. What is the last point in this sentence? The last point in this sentence is a comma between "refinements" and "were."

11. For what is this comma used? This comma and the one occurring between "Gaul" and "who" constitute a pair and are used for the parenthesis to cut off the relative clause, at the beginning and end of which they are placed, from its base.

12. Why do both commas of the pair appear? They both appear, because the relative clause falls within the body of its base or principal clause.

13. What point is next to this pair in this sentence? The next point to this pair is a semicolon between "years" and "because."

14. For what is this point used? This point and another, which does not appear, form a pair and are used for the parenthesis to cut off the causal clause, commencing with "because," from its base.

15. Why does not the other semicolon of the pair appear? The other semicolon of the pair does not appear; because the clause, which they cut off does not fall within the bosom of its base. The second semicolon of the pair merges in the period at the end of the sentence.

16. What is the next point before the semicolon mentioned? The next point to this is a colon between "Gaul" and "although."

17. For what is this colon used? This colon and another, which does not appear, constitute a pair of colons and are used to cut off the concessive clause, around which they are placed, from its base.

18. Why does not the second colon of the pair appear? The second colon of the pair does not appear, because the clause does not fall within the bosom of its base or principal clause. It is merged in the period at the close of the sentence.

19. When would this second colon of the pair reappear? This second colon of the pair would reappear, if the concessive clause was written so as to fall within the bosom of its base.

20. Illustrate. Caesar: although the conclusion of the war had been retarded for seven years; because the inhabitants, who lived remote from the weakening refinements, were very brave and stubborn: finally conquered Gaul.

21. What is the principal clause here? The principal clause here is "Caesar finally conquered Gaul."

22. What does this great concessive clause introduced by "although" limit? This clause limits the predicate "conquered."

23. What does this sentence illustrate? This sentence illustrates the use of punctuation for and instead of the parenthesis.

LESSON XLIV.

THE APPLICATION OF PUNCTUATION CONTINUED.

1. Copy and punctuate this sentence. "The cavalry; when

they were equipped with horses, pistols, swords, rations and ammunition; marched against the enemy."

2. What is the first point in this sentence? The first point in this sentence is a semicolon between "cavalry" and "when."

3. For what is this point used? This point and the same between "ammunition" and "marched" constitute a pair and are used for the parenthesis to cut off the temporal clause commencing with "when" from its base, the principal clause.

4. What is the next point in this sentence? The next point in this sentence is the comma between "horses" and "pistols."

5. For what is this point used? This comma and those, which follow it, are used for the conjunction to connect the members of the compound objective element; "horses, pistols, swords, rations and ammunition."

6. Copy and punctuate this sentence. "The huntsman fired his gun too hastily, when he saw the bear, because he was frightened."

7. When the causal clause is cut off from the temporal by a comma, why is not the temporal cut off from the principal by a semicolon? Because the subordinate clauses do not sustain to each other the relation of modifier and base but both co-ordinately modify the principal clause. In this relation both must be cut off from the base by the same points having the same separating power.

8. What cuts off the temporal clause from its base? The temporal clause is cut off from its base by a pair of commas, one coming between "hastily" and "when" and the other between "fear" and "because."

9. What cuts off the causal clause from its base? The causal clause is cut off from the common base by a pair of commas, one of which falls between "hastily" and "when" and the other of which is merged in the period at the end of the sentence. The first of this pair is also the first of the other pair and performs a double office.

10. To what may this use of points be compared? This

use of points may be compared to *driving tandem*, where the horses are not hitched to each other but all hitched to the common load to be pulled.

11. Copy and punctuate this sentence. "When the gun fired, though the bear was clinging to the tree, he fell to the ground, because the bullet pierced his heart."

12. What is the first point in this sentence? The first point in this sentence is a comma, cutting off the temporal clause from the principal.

13. Where is the other member of the pair? It is understood, because the clause does not fall within the base.

14. What is the next point? The next point is a comma, cutting off the concessive clause from the principal.

15. Where is the other comma of the pair? It is understood or represented by the comma, which cuts off the temporal clause, because this clause does not fall in the bosom of the principal clause.

16. What is the next point. The next point is the comma, cutting off the causal clause from the principal.

17. Where is the other comma of the pair? The other comma of the pair is merged in the period or understood, because the subordinate clause does not fall in the bosom of the base.

18. When would the other comma of this pair reappear? The commas understood would reappear, if the subordinate clauses were placed within the body of the base.

19. When the temporal and concessive clauses have commas between them, why must not both be cut off from the base by a semicolon? Because these and also the causal clause are co-ordinate one with the other and all subordinate to the common principal.

20. What does this sentence illustrate? This sentence illustrates; that modifiers are often co-ordinate, when they are supposed not to be so.

21. Copy and punctuate this sentence.

"Take good heed

Nor then be modest, where thou shouldst be proud;
That almost universal error shun."

22. For what is the last point here used? The last point, a semicolon between "proud" and "that," is used for the conjunction to connect the two members of the compound sentence.

23. For what is the other point used? The first point, a comma between "modest" and "where," and another, which merges in the semicolon, constitute a pair and are used to cut off the local clause from its base, in the first member of the sentence.

24. When would the second comma reappear? The second comma would reappear, if the conjunction were used in its own place between the members.

25. Why must the semicolon be used to connect these members? A comma in this place would be understood as one of the pair used to cut off the local clause and this would leave the absent conjunction without anything to represent it.

LESSON XLV.

APPLICATION OF PUNCTUATION CONTINUED.

1. Copy and punctuate this.

"That pride, like hooded hawks, in darkness soars,
From blindness bold and towering to the skies."

2. For what are the points used? Two extended modifiers are each cut off by a pair of commas from their common base "That pride in darkness soars."

3. Why does not the second comma of the last pair appear? It does not appear, because it merges in the period at the close of the sentence.

4. Copy and punctuate this.

"A little lord, engaged in play,
Carelessly threw his ball away;
So far beyond the brook it flew,
(*that*) His lordship knew not what to do."

5. For what is the semicolon used after "away"? This point is used for the absent conjunction to connect the members of the compound sentence.

6. For what are the commas used? The first pair cut off the extended adjective element and the last pair cut off the consecutive clause in the last member.

7. Why does not the second comma of the last pair appear? It is lost in the period and understood at the end, because the clause does not fall in the bosom of the base.

8. Copy and punctuate this sentence. "The tomb, having been opened in the presence of the Baron of Exchequer; the discovery of the name of King Robert on an iron plate among the rubbish and the cloth of gold, in which the bones were shrouded, left no room to doubt, that the long wished for grave had at last been discovered: while the appearance of the skeleton, in which the breast-bone was sawn asunder, afforded a still more interesting proof of its really being the remains of that illustrious hero; whose heart was committed to his faithful associate in arms and thrown by him among the ranks of the army, on a pilgrimage to the Holy Land, with the sublime expression, 'Onward, as thou wast wont, thou fearless Heart.'"

9. What is the first point in this sentence? The first point is a comma after tomb, which with another comma merging in the semicolon after exchequer constitutes a pair used for the parenthesis to cut off the extended adjective element commencing with "having been."

10. Why does not the second comma of the pair appear? The second comma does not appear but is merged in the semicolon following; because the modifier, which these points are used to cut off, does not fall in the bosom of the base.

11. When would this comma reappear? The second comma would reappear, if the modifier could be placed within the bosom of its base but, since the base consists of but one word, this cannot be done.

12. What is the second point? The second point is a semicolon; used, after "exchequer"; for the conjunction to connect the first and second members of the compound subject.

13. What is the next punctuation? The next punctuation is a pair of commas after "gold" and "doubt"; used to cut off, as a parenthesis, the extended pronominal clause, around which they are placed.

14. What is the next punctuation? The next punctuation is a colon after "discovered." This colon and another understood and merging in the period at the end of the sentence form a pair and are used for the parenthesis to cut off the extended temporal clause commencing with "while."

15. Why does not the second one of the pair appear? The second colon does not appear, because the temporal clause does not fall within the base.

16. When would this colon reappear? This second colon would reappear, if the clause could be placed in the bosom of the base.

17. Why must this clause be cut off from its base by colons? This large clause must be cut off from its base by colons, because commas and semicolons have been exhausted to make smaller separations within this clause.

18. What is the next punctuation? The next punctuation is a pair of commas after "skeleton" and "asunder" used, for the parenthesis, to cut off the extended relative clause, around which they are placed.

19. Why do they both appear? These commas both appear, because their clause falls within its base "skeleton afforded."

20. What is the next point? The next point is a semicolon after "hero." This point and another, understood and merging in the period at the close of the sentence, constitute a pair used, for the parenthesis, to cut off the extended pronominal clause, around which they are placed.

21. Why does not the second semicolon appear?

22. What is the next punctuation? The next punctuation is a pair of commas after "army" and "Holy Land" used, for the parenthesis, to cut off the extended adverbial element, around which they are placed.

23. Why does the second comma appear? The second comma appears, because the phrase falls within its base.

24. When would it be understood and merge in the next period or other point?

25. What is the next punctuation? The next punctuation is a comma after "expression"; which, with one understood, constitutes a pair; used to cut off the extended appositive clause or adjective element, around which they are placed.

26. Why is the second comma of the pair understood and merging in the period? This comma merges in the period and is understood, because its clause falls without the bosom of its base, but would reappear, if the modifier should be placed back within its base.

27. Is there any punctuation within the appositive clause? There is a pair of commas within the appositive clause, cutting off the modal clause from its base, but as the appositive clause is a quotation its points do not affect the punctuation of the sentence, in which it is quoted. It is treated as just one word.

28. What is the next punctuation? The next point is the period at the end of the sentence, which is not a syntactical but a terminal point and has no use in the construction of the sentence.

LESSON XLVI.

APPLICATION OF PUNCTUATION CONTINUED.

Copy and punctuate this sentence:

"Around them frisking play'd
All beasts of the earth since wild and of all chase
In wood or wilderness, forest or den:
Sporting the lion ramp'd and, in his paw,
Dandled the kid: bears, tigers, ounces, pards
Gamboll'd before them: the unwieldy elephant,
To make them mirth, used all his weight and wreathed
His lithe proboscis: close the serpent sly,
Insinuating wove, with Gordian twine,

His braided train and, of his fatal guile,
 Gave proof unheeded: others on the grass
 Couch'd and now, fill'd with pasture, gazing sat
 Or bed-ward ruminating; for the sun,
 Declined, was hasting now, with prone career,
 To the ocean isles and, in the ascending scale
 Of Heaven, the stars, that usher evening, rose."

—*Paradise Lost, Book IV, 340.*

1. How many members has this compound? This compound has six members.

2. Of what form are the members? The first five are simple sentences and the *sixth* is complex.

3. What kind of predicate have the second and fifth? These predicates are compound.

4. What kind of subject has the third member? This subject is compound.

5. Does this sentence illustrate the rule for writing a compound sentence or element?

6. How many colons and semicolons has it? This sentence has *five colons* and one semicolon.

7. For what are the five colons used? The five colons are used for *conjunctions* to connect the members, between which they are placed.

8. For what is the semicolon used? The semicolon is used for the *parenthesis*, to cut off the causal clause from its principal or base.

9. In the fifth member, why is there not a pair of semicolons as usual? Because the *causal clause* does not fall in the bosom of the base and so one of them is dropped and merged in the period.

10. Why must these members be connected by colons? The last two members must be connected by colons, because commas and semicolons have been used and exhausted within one of them. Since therefore two of the members require a colon and they are all co-ordinate in importance, the colon must be used everywhere.

11. Why is the semicolon used instead of the comma to cut off the subordinate clause in the last member? Because *commas* have been used within the clauses.

12. For what is the comma used in the first member? For the conjunction, to connect the phrases "in wilderness" and "in forest."

13. For what are commas used in the second member? Commas are used in the second member for the parenthesis, to cut off the adverbial element "in his paw."

14. How are they used in the third member? In the third member they are used for the conjunction to join the members of a compound subject.

15. How are they used in the fourth member? In the fourth member, they are used for the parenthesis to cut off the adverbial element, "to make them mirth."

16. How are they used in the fifth member? In the fifth member, they are used for the conjunction to connect "sly" and "insinuating" and for the parenthesis to cut off the adverbial element, "with Gordian twine," and the adjective element, "of his fatal guile."

17. How are they used in the sixth member? In this member they are used in the principal clause to cut off "filled with pasture" and, in the subordinate, to cut off four modifiers; "declined," "with prone career," "in the ascending scale of heaven" and the relative clause "that usher evening."

18. How are the points used in this sentence? Not to mark rhetorical pauses, but to mark the grammatical connections and separations of the elements.

LESSON XLVII.

ORDER OF ELEMENTS.

1. Is the meaning of a sentence equally distributed among its words or elements? The meaning of a sentence is not equally distributed among its words or elements. Some words or elements contain more of the meaning than others.

2. What is said of these words or elements? These words or elements are said to be *emphatic*.

3. What is emphasis? *Emphasis* is additional stress upon one or more words or elements of a sentence just as accent is additional stress upon one or more syllables of a word.

4. How is a word or element made emphatic? A word or element is made emphatic by placing it out of its natural order; just as an elbow, when put out of place, attracts more of one's attention than all the other joints of the body.

5. How many orders of arrangement are there? There are two orders of arrangement, the common or natural and the inverted.

6. Where are the natural and inverted orders used? The natural is used mostly in plain declarative sentences and the inverted in imperative, interrogative, exclamatory and *animated declarative* sentences.

7. How are these last sentences made? The last sentences are made by inverting the elements of the plain declarative sentence.

8. What is the natural order of the subject? The subject; whether of the first, second or third class; comes *before* the *predicate*.

9. Illustrate by examples.

10. What is the natural order of the predicate? The predicate comes after the subject and before the *objective* element.

11. Write five examples.

12. What is the natural order of the adjective element? An adjective element of the first class comes before its substantive but one of the second or third class follows it.

13. Illustrate this by examples. *Wise men. Men of wisdom. Men, who are wise.*

14. What exception to this rule? The appositive follows its noun.

15. Illustrate. *Cicero, the orator, was wise.*

LESSON XLVIII.

ORDER OF ELEMENTS CONTINUED.

1. When the same substantive has several adjective elements, what is the rule of precedence? The element, which limits the *noun* the most closely, comes nearest to it but, if they limit equally, the longest comes nearest, if they precede, and the shortest nearest, if they follow it.

2. Illustrate. We must say "An honorable colored man" and not "A colored honorable man," because "honorable" limits "man" as already limited by "colored." "Honorable" limits not "man" but "colored man."

3. Give other illustrations of both parts of the rule.

4. What is the natural order of an adverbial element? The adverbial element generally precedes its adjective, participle or adverb but follows the verb, which it limits, and also the verb's object.

5. Illustrate by examples.

6. What is the rule of proximity? An adverbial element must not be separated too far from, what it is intended to limit.

7. Illustrate with three sentences. *Generally* she is thought to be pleasant. She is *generally* thought to be pleasant. She is thought to be *generally* pleasant.

8. Illustrate again. Not only he drinks but also he swears, should be, He not only drinks but he also swears.

9. What is the natural order of an objective element? Whether of the first, second or third class the objective element should follow the predicate.

10. Illustrate by examples.

11. Is the order of an element relative or absolute? Every element except the absolute has the relation of limitation or government or connection to some other and these relations should govern and determine the arrangement and position of words in sentences.

12. Illustrate. The objective element is not said to follow the subject, the adjective and the adverbial elements

but *the predicate*, because it has to this the relation of government.

13. What is the natural order of an absolute element? An absolute element generally comes at the beginning of the sentence and is cut off by a pair of commas, if it falls *within*, and by one comma, if it falls *without*.

14. Illustrate. *John*, come here! *Now then*, let that teach you not to meddle! *There* are few, that speak Latin.

15. What is the inverted order? The inverted order is any deviation from the natural order either for *emphasis* or for the sake of rhyme or rhythm in poetry.

16. How can the arrangement of elements be learned? Arrangement can be learned by the study and practice of sentence-analysis and by observation in reading and writing.

SENTENCE-ANALYSIS.—SCHEMES.—DRILLING.

Here let the principles of *analysis* be applied *vigorously* to the *actual* analysis of a sentence according to the following SCHEMES.

LESSON XLIX.

SCHEME FOR ANALYZING THE SENTENCE.

1. A sentence? Why?
2. Use? Why?
3. Form? Why?
4. If complex point out its clauses.
5. Which element of the principal clause does the subordinate clause limit?
6. Base? Why?
7. Elements, principal and subordinate.
8. Explain the punctuation.

LESSON L.

SCHEME FOR ANALYZING THE ELEMENT.

1. An element? Why?
2. Kind? Why? Relations? Why? Rules?

3. Form? Why?
4. If clause, kind? Why?
5. Class? Why?
6. Base? Why?
7. Elements, principal and subordinate?
8. Explain the punctuation.

LESSON LI.

SCHEMES FOR SENTENCE-ANALYSIS.

Copy and recite both SCHEMES word for word and continue them until they are perfectly committed to memory.

LESSON LII.

HOW TO APPLY THE SCHEMES IN ANALYZING THE SENTENCE.

1. What is the first step in analyzing a sentence? The first step is to analyze the sentence as a whole by the first SCHEME.

2. What is the second step? The second step is to take up the *logical subject* by the second SCHEME.

3. What is the difference between the grammatical and the logical subject or predicate? The grammatical is the simple subject or predicate taken without its modifiers but the logical is the simple subject or predicate taken with all its modifiers.

4. What is the third step? The third step is to count the number of modifiers the subject has, analyze them and each of their modifiers in the order, in which they come, by the second SCHEME.

5. What is the fourth step? The fourth step is to take up the *logical predicate* according to the second SCHEME.

6. What is the fifth step? The fifth step is to count the number of modifiers the predicate has and analyze them and each of their modifiers in the order, in which they come, by the second SCHEME.

7. How are the SCHEMES applied to a compound sentence or element? The SCHEMES must be applied to the members of a compound sentence or element SEPARATELY, just as if they were so many simple sentences or elements.

8. How must the SCHEMES be applied if the members are either of them compound? The SCHEMES must be applied to the members of the members SEPARATELY.

9. What is the manner of doing this? Commence as usual and, when the third item in the SCHEME "3. Form? Why?" is reached, STOP, GO BACK, TAKE UP THE FIRST MEMBER and, after it is finished, then the OTHER MEMBERS in their proper sequence.

10. What is the Complement? The complement is the adjective or noun used after neuter verbs to complete the PREDICATE.

11. What does the word complement mean? This word from con *together* and pleo *I fill* means something used to fulfill or complete.

12. Illustrate. Cicero was an orator. Cicero was wise.

13. Why are these words "orator" and "wise" complements? These words "orator" and "wise" are complements, because they are used after a *neuter verb* to complete the predicate.

14. How are sentences with a predicate noun or adjective and the verb TO BE or any other neuter verb analyzed? The verb and complement together are to be analyzed as THE PREDICATE and then the COMPLEMENT is to be analyzed separately as an *adjective element* limiting the subject.

15. Must the complement then be analyzed twice? The complement must be analyzed twice, first as a part of the predicate and second as a separate element.

16. Illustrate. In the sentence "Washington was honored.", "was honored" is the predicate, "honored" is an adjective element limiting Washington and "Washington honored" is the LOGICAL SUBJECT of which "Washington" is the base and "honored" the modifier.

17. Illustrate again. In the sentence "Grapes are ripe.",

“are ripe” is the predicate, “ripe” is the complement and “Grapes ripe” is the logical subject; of which “Grapes” is the base and “ripe,” an adjective element limiting “grapes.”

18. Give other illustrations.

19. How is the punctuation to be explained? The punctuation is to be explained by showing, for what the points are used as in the lessons on that subject.

LESSON LIII.

APPLICATION OF THE SCHEMES.—DRILLING IN SENTENCE-ANALYSIS.

First, Give and analyze the entire sentence through the third item by the first SCHEME. Then drop the entire sentence and come back to the first member.

“A LITTLE LORD, ENGAGED IN PLAY,
CARELESSLY THREW HIS BALL AWAY;
SO FAR BEYOND THE BROOK IT FLEW,
(THAT) HIS LORDSHIP KNEW NOT WHAT TO DO.”

1. A sentence? Why? This is a sentence, because it is a group of words or elements so related as to make complete sense or to express a complete thought.

2. Use? Why? This is a declarative sentence, because it is used to express a thought in the form of an affirmation or negation.

3. Form? Why? It is a compound sentence, because it consists of a simple and a complex sentence connected by the conjunction “and” understood.

4. What is the first member?

“A little lord, engaged in play,
Carelessly threw his ball away.”

Second, Give and analyze this first member as an entire sentence by the first SCHEME.

1. A sentence? Why? This is a sentence, because it is

a group of words or elements so related as to express a complete thought.

2. Use? Why? It is a declarative sentence, because it is used to express a thought in the form of an affirmation or negation.

3. Form? Why? It is a *simple* sentence, because it consists of a single proposition having but one *subject* and one *predicate*.

4. If complex, point out its clauses. This sentence is not complex, because it does not consist of a principal clause limited by subordinate clauses.

5. Which element of the principal clause do the subordinate clauses limit? This sentence has no subordinate clauses.

6. Base? Why? The base is "LORD THREW"; because these words are the subject and predicate, the essential parts, and give name to the sentence. If the base is declarative, the sentence must be declarative.

7. Elements, principal and subordinate? The logical subject is "A little lord, engaged in play." Its base is "lord" and the modifiers of the base are three "a," "little" and "engaged in play." The logical predicate is "carelessly threw his ball away." The base is "threw" and the modifiers of the base are three "carelessly," "his ball" and "away." Two of these modifiers also have modifiers "in play" and "his" making in all ten elements now to be analyzed by the second SCHEME.

8. Explain the punctuation. This sentence contains a pair of commas used as the parenthesis to cut off the extended modifier "engaged in play."

Third, Give and analyze by the second SCHEME the logical subject the first principal element.

"A little lord, engaged in play."

1. An element? Why? This is an element, because it is one of the component parts of a sentence.

2. Kind? Why? Relations? Why? Rules? "A little

lord, engaged in play," is a subject element; because it is a word or group of words, of which something is affirmed. This subject has the relation of government by its predicate "threw," because "threw" determines or controls its case, according to Rule IX. "The subject is governed *by* its verb and required by it to be in the nominative case." It has also the relation of government *over* the predicate "threw," because it controls the number and person of "threw," according to Rule X. "The verb is governed by its subject and required by it to be in the same number and person." The base "lord" has other relations to its modifiers but these will be explained in analyzing these modifiers as separate elements.

3. Form and why? In form this element is complex, because it consists of a single SUBJECT BASE, some part of which is limited by one or more modifiers.

4. If clause, kind? Why? This subject is not a clause.

5. Class? Why? This subject element is of the first class, because its base "lord" consists of a single word.

6. Base? Why? "LORD" is the base of this element, because this word gives name to the element. The entire element is called the subject, because its chief word is a subject.

7. Elements, principal and subordinate? It has no principal elements, not being a clause. Its subordinate elements are three, "a," "little" and "engaged in play."

8. Explain the punctuation. It contains a pair of commas cutting off like the parenthesis the extended modifier "engaged in play."

Fourth, Give and analyze by the second SCHEME the first modifier

"A."

1. An element? Why? "A" is an element, because it is one of the distinct, component parts of a sentence.

2. Kind? Why? Relations? Why? Rules? "A" is an adjective element, because it is a word or group of words used to limit the meaning of a noun. This element "A"

has the relation of limitation over the subject base "LORD," because it reduces that word from a general to a particular meaning, according to Rule IV. "An adjective or participle limits its noun or pronoun from a general to a particular or special meaning."

3. Form? Why? It is a *simple* adjective element, because it consists of a single adjective base without any modifiers.

4. If clause, kind? Why? It is not a clause having neither subject nor predicate.

5. Class? Why? It is of the *first class*, because its base consists of a single word.

6. Base? Why? "A" is the base; because it is the word, which gives name to the element, and because there are no modifiers.

7. Elements, principal and subordinate? It has no elements either principal or subordinate. The base "A" stands alone.

8. Explain the punctuation.

Fifth, Give and analyze by the second SCHEME in the same manner the second modifier

"little."

LESSON LIV.

APPLICATION OF THE SCHEMES.—DRILLING IN SENTENCE-ANALYSIS.

First, Give and analyze by the second SCHEME the third modifier of the subject,

"Engaged in play."

1. An element? Why? "Engaged in play" is an element, because it is one of the distinct component parts of a sentence.

2. Kind? Why? Relations? Why? Rules? "Engaged in play" is an adjective element, because it is a word or group of words used to limit the meaning of a noun.

This element has one relation, that of limitation over the subject base "LORD"; because it reduces that word from a general to a particular meaning, according to Rule IV. "An adjective or participle limits its noun or pronoun from a general to a special or particular meaning."

3. Form? Why? It is a *complex* adjective element; because it consists of a single adjective base, some part of which is limited by one or more modifiers.

4. If clause, kind? Why? It is not a clause having neither subject nor predicate.

5. Class? Why? It is of the first class, because its base consists of a single word.

6. Base? Why? "ENGAGED" is the base, because it is the chief word and because from it the element is named.

7. Elements, principal and subordinate? It has no principal elements, not being a clause. It has one modifier, "in play."

8. Explain the punctuation. This element contains no points.

Second, Give and analyze by the second SCHEME this modifier,

"in play."

1. An element? Why? "In play" is an element, because it is one of the distinct factors of a sentence.

2. Kind? Why? Relations? Why? Rules? "In play" is an adverbial element; because it is a word or group of words used to limit the meaning of a verb, adjective, participle or adverb. This element has one relation, that of limitation over the participle "engaged"; because it reduces this word or adjective base from a general to a particular meaning, according to Rule V. "An adverb limits its verb, adjective, participle or adverb from a general to a particular meaning."

3. Form? Why? It is a *simple* adverbial element, because it consists of a single adverbial base unlimited.

4. If clause, kind and why? It is not a clause having neither subject nor predicate.

5. Class? Why? It is of the *second class*, because its base consists of a phrase.

6. Base? Why? The base of this element is "IN PLAY." The base of a phrase cannot be anything less than the preposition and its object or the infinitive and its sign; because, without these it would not be a phrase at all and the base can be nothing more than these, because the phrase is complete without more. These words are the base, because they and they only are essential to the existence of the phrase.

7. Elements, principal and subordinate? This element has no principal elements, not being a clause, and, being a simple element, it has no modifiers.

8. Explain the punctuation. "In play" contains no points.

Third, Give and analyze by the second SCHEME the predicate of the sentence

"Carelessly threw his ball away."

1. An element? Why? "Carelessly threw his ball away" is an element, because it is one of the distinct component parts of a sentence.

2. Kind? Why? Relations? Why? Rules? "Carelessly threw his ball away" is a predicate element; because it is a group of words, which are affirmed of the subject. This element has the relation of government by the subject "lord"; because "lord" controls or determines its number and person, according to Rule X. "A verb is governed by its subject and required by it to be in the same number and person." It has also the relation of government over the subject; because it controls or determines the case of the subject "lord," according to Rule IX. "The subject is governed by its verb and required by it to be in the nominative case." The *base* "THREW" has several relations to its modifiers; which will be explained, when the modifiers are analyzed.

3. Form? Why? This is a *complex* predicate; because it consists of a predicate base, some element of which is limited by one or more modifiers.

4. If a clause, kind? Why? It is not a clause; because it does not contain, what is essential to a clause, a *subject* and *predicate*.

5. Class? Why? It is of the *first* class, because its base consists of a single word.

6. Base? Why? The base is "THREW," because this is the chief word and gives name to the element. The element takes its name from its principal word.

7. Elements, principal and subordinate? It has no principal elements, not being a clause. Its modifiers are three, "carelessly," "his ball" and "away."

8. Explain the punctuation. This element contains no points.

Fourth, Give and analyze by the second SCHEME the first element,

"Carelessly."

Fifth, Give and analyze by the second SCHEME the second element,

"his ball."

1. An element? Why? "His ball" is an element, because it is one of the distinct factors or parts of a sentence.

2. Kind? Why? Relations? Why? Rules? "His ball" is an objective element; because it is a word or a group of words used as the object of a verb, a participle or of a preposition. This element has one relation, that of government by the predicate or verb "threw"; because this verb controls or determines one of its properties, case, according to Rule XV. "The object of a verb, a participle or a preposition is governed by it and required by it to be in the objective case."

The objective element ought also to be analyzed as having the relation of limitation over its predicate, according to the rule for adverbs.

3. Form? Why? It is a *complex* objective element; because it consists of a single objective base, some part of which is limited by one or more modifiers.

4. If clause, kind? Why? "His ball" is not a clause not having subject and predicate.

5. Class? Why? It is of the first class, because its base consists of a single word.

6. Base? Why? Its base is "BALL," because this is the chief word and gives name to the element.

7. Elements, principal and subordinate? It has no principal elements, as it is not a clause. It has one modifier "his."

8. Explain the punctuation. This element contains no points.

Sixth, Give and analyze by the second SCHEME its only modifier,

"his."

1. An element? Why? "His" is an element, because it is one of the distinct component parts of a sentence.

2. Kind? Why? Relations? Why? Rules? "His" is an adjective element, because it is a word or a group of words used to limit the meaning of a noun. This element has the relation of limitation over the noun "ball"; because it reduces "ball" from a general to a particular meaning, according to Rule IV. "An adjective or participle limits its noun or pronoun from a general to a particular or special meaning." It has also the relation of government by the noun "ball"; because "ball" controls or determines one of its properties, case, according to Rule VII. "If a limiting noun or pronoun precedes its base, it is governed by the base, required by it to be in the possessive case and called the possessive."

3. Form? Why? This is a *simple* adjective element, because it consists of a single adjective base unlimited.

4. If clause, kind? Why? It is not a clause not having subject and predicate.

5. Class? Why? It is of the first class, because its base consists of a single word.

6. Base? Why? Its base is "his," because this word

gives name to the element and because there is no other word to be the base.

7. Elements, principal or subordinate? It has neither, the base "his" stands alone.

8. Explain the punctuation. This element contains no points.

Seventh, Now give and analyze by the second SCHEME the third element or modifier,

"away."

LESSON LV.

APPLICATION OF THE SCHEMES.—DRILLING IN SENTENCE-ANALYSIS.

First, Give and analyze by the second SCHEME the second member of this compound sentence.

So far beyond the brook it flew,
(*that*) His lordship knew not what to do."

1. A sentence? Why? This is a sentence, because it is a group of words or elements so related as to make complete sense.

2. Use? Why? It is a *declarative* sentence, because it is used to express a thought in the form of an affirmation or negation.

3. Form? Why? It is a *complex* sentence; because it consists of a principal clause, some element of which is limited by one or more subordinate clauses.

4. If complex, point out its clauses. The principal clause is "So far beyond the brook it flew," and the only subordinate clause is "(*that*) His lordship knew not what to do."

5. Which element of the principal clause does the subordinate clause limit? The subordinate clause "(*that*) His lordship knew not what to do" limits the predicate "flew," because it reduces this word from a general to a particular meaning.

6. Base? Why? The base is "IT FLEW"; because these words are the subject and the predicate, the essential parts of the sentence and, being declarative themselves, they give this name to the sentence. The base of the sentence could not be less than "IT FLEW"; because with less than these, the subject and predicate, there could be no sentence. The base could not be more than these, because nothing more is essential to the existence of a sentence.

7. Elements, principal and subordinate? "It" is the subject and it has no modifiers. "So far beyond the brook flew (*that*) His lordship knew not what to do" is the predicate and its modifiers are four, "that," "So far," "beyond the brook" and "*(that)* His lordship knew not what to do."

8. Explain the punctuation. The three points connected with this sentence are the semicolon used as a conjunction to connect this with the preceding sentence or member, the period at the close and the pair of commas cutting off the final clause from the principal, the first of which is expressed and the second understood and merged in the period.

Second, Give and analyze by the second SCHEME the subject,

"it."

Third, Give and analyze by the same SCHEME the predicate.

"So far beyond the brook flew
(*that*) His lordship knew not what to do."

1. An element? Why? This is an element, because it is one of the component factors or parts of a sentence.

2. Kind? Why? Relations? Why? Rules? "So far beyond the brook flew (*that*) His lordship knew not what to do" is a predicate element; because it is a word or group of words, which are affirmed of the subject. All the words of the sentence except "it" belong to the predicate. This predicate has the relation of government by its subject "it"; because this subject controls or determines two of its properties, number and person, according to Rule X. "A verb

is governed by its subject and required by it to be in the same number and person."

This predicate has also the relation of government over the subject; because it controls or determines the case of the subject, according to Rule IX "The subject is governed by its verb and required by it to be in the nominative case." The base of the predicate has several relations to its modifiers to be explained, when they are analyzed.

3. Form? Why? This is a complex predicate element; because it consists of a single predicate base, some part of which is limited by one or more modifiers.

4. If a clause, kind? Why? This element *contains a clause* but is not itself a clause.

5. Class? Why? This predicate is of the first class, because its base "flew" consists of a single word.

6. Base? Why? The base of this complex predicate is "FLEW"; because this is the chief word and, being a predicate itself, gives the name of predicate to the entire element.

7. Elements, principal and subordinate? This predicate as such has no principal elements. Its subordinate modifiers are four, "that" (*understood*), "So far," "beyond the brook" and "(*that*) His lordship knew not what to do."

8. Explain the punctuation. All the points this element contains were explained in analyzing the entire sentence in a former lesson.

Fourth, Give and analyze like the element "carelessly" the first element or modifier

"So far."

Fifth, Give and analyze in the same manner the only modifier of this last element

"So."

Sixth, Give and analyze by the same SCHEME the second modifier

"beyond the brook."

1. An element? Why? "Beyond the brook" is an element, because it is one of the distinct parts or factors of a sentence.

2. Kind? Why? Relations? Why? Rules? "Beyond the brook" is an adverbial element; because it is a word or group of words used to limit the meaning of a verb, adjective, participle or adverb. This element has the relation of limitation over the predicate or verb "flew"; because it reduces this word from a general to a special or particular meaning, according to Rule V "An adverb limits its verb, adjective, participle or adverb from a general to a particular or a special meaning."

3. Form? Why? This is a complex adverbial element, because it consists of a simple adverbial base, some part of which is limited by one or more modifiers.

4. If clause, kind? Why? It is not a clause as it has no subject and predicate.

5. Class? Why? This element is of the second class, because its base, "beyond brook," consists of a phrase.

6. Base? Why? The base of this element is "BEYOND BROOK," because nothing more nor less than the preposition and its object is essential to the existence of a phrase or element of the second class.

7. Elements, principal and subordinate? Principal elements it has none. Its subordinate elements are one, "the."

8. Explain the punctuation. This element contains no punctuation.

Seventh, Give and analyze, like the element "little" in a former lesson, the only modifier

"the."

1. An element? Why? "The" is an element, because it is one of the component parts of a sentence.

2. Kind? Why? Relations? Why? Rules? "The" is an adjective element, because it is a word or group of words used to limit the meaning of a noun or pronoun. This element has the relation of limitation over the word

“brook,” which is only a part of the phrase “beyond brook”; because it limits the noun brook from a general to a special or particular meaning, according to Rule IV “An adjective or participle limits its noun or pronoun down from a general to a particular or special meaning.”

3. Form? Why? It is a *simple* adjective element, because it consists of a single adjective base unlimited by any modifiers.

4. If clause, kind? Why? This element is not a *clause* since it has no subject and predicate.

5. Class? Why? This element is of the first class, because its base is a single word.

6. Base? Why? Its base is “THE,” because this word gives name to the element and because there are no other words to be the base.

7. Elements, principal and subordinate? It has none of either kind.

8. Explain the punctuation. This element contains no punctuation.

LESSON LVI.

APPLICATION OF THE SCHEMES.—DRILLING IN SENTENCE-ANALYSIS.

First, Give and analyze by the second SCHEME the third element of this predicate

“(that) His lordship knew not what to do.”

1. An element? Why? This is an element, because it is one of the distinct parts of a sentence.

2. Kind? Why? Relations? Why? Rules? “(that) Lordship knew not what to do” is an adverbial element; because it is a word or group of words used to limit the meaning of a verb, adjective, participle or adverb. This element has the relation of limitation over the predicate or verb “flew”; because it reduces this word or base from a general to a special meaning, according to Rule V “An adverb limits its verb, adjective, participle or adverb down from a general to a special or particular meaning.”

3. Form? Why? This element is of the *complex* form; because it consists of a single adverbial base, some element of which is limited by one or more modifiers.

4. If clause, kind? Why? This element is a *consecutive* clause; because it denotes a consequence and is introduced by a consecutive connective, "that" understood.

5. Class? Why? This element is of the third class, because its base consists of a clause.

6. Base? Why? The base of this element is "*(that)* lordship knew": because these words; the subject, the predicate and the connective; are the essential parts of a clause and because these, the chief words, give name and character to the clause. The base could not be less than these: because; without the subject, predicate and connective; the element would not be a clause. The base could not be more than these, because nothing more is necessary to the existence of a complete clause. Of a principal clause, the subject and predicate are the essential parts but, of a subordinate clause, the essential parts are the subject, the predicate and the CONNECTIVE: because a subordinate clause will not make sense, unless CONNECTED with the principal clause.

7. Elements, principal and subordinate? Its principal elements are "His lordship," the subject and "*(that)* knew not what to do," the predicate. The subject has one modifier "his" and the predicate has three; "that" (*understood*), "not" and "what to do."

8. Explain the punctuation. This element has no points except the period at the end already explained.

Second, Here give and analyze this subject

"His lordship."

Third, Here give and analyze its only modifier

"His."

Fourth, Here give and analyze this predicate

"*(that)* knew not what to do."

1. An element? Why? “(*That*) knew not what to do” is an element, because it is one of the distinct parts or factors of a sentence.

2. Kind? Why? Relations? Why? Rules? “(*That*) knew not what to do” is a predicate element; because it is a word or group of words, which are affirmed of the subject. This element as such has two relations. Its first relation is that of government by the subject “lordship”; because “lordship” controls or determines two of its properties, number and person, according to Rule X “A verb is governed by its subject and required by it to be in the same number and person.” The second relation is that of government over the subject; because the predicate controls or determines one of the subject’s properties namely case, according to Rule IX “The subject is governed by its verb and required by it to be in the nominative case.”

3. Form? Why? This element is *complex* in form; because it consists of a predicate base, some part or element of which is limited by one or more modifiers.

4. If a clause, kind? Why? It is not a clause, as it has no subject and predicate.

5. Class? Why? This element is of the *first class*, because its base “knew” consists of a single word.

6. Base? Why? The base of this element is “KNEW,” because this verb, being the chief word, gives name to the element.

7. Elements, principal and subordinate? This element has no principal elements not being a clause. The modifiers of the base “KNEW” are three “that,” “not” and “what to do.”

8. Explain the punctuation. This element contains no points.

Fifth, Here analyze the first modifier as an adverbial element limiting the meaning of the predicates “flew” and “knew,” which it joins as a connective.

“that.”

Sixth, Also give and analyze the second modifier
 “not.”

Seventh, Here give and analyze the third modifier
 “what to do.”

1. An element? Why? “What to do” is an element, because it is one of the distinct factors of a sentence.

2. Kind? Why? Relations? Why? Rules? “What to do” is an objective element; because it is a word or group of words used as the object of a verb, a participle or a preposition. This element has one relation; that of government by the predicate or verb “knew,” according to Rule VIII “An infinitive, not used as a noun, is governed by the word, whose meaning the infinitive phrase limits, and is required by it to be in the infinitive mood.” This, as all objective elements, has the relation of limitation over the verb, which governs or controls its mood, according to the rule for adverbs.

3. Form? Why? This is a complex objective element, because it consists of a single objective base, some part or element of which is limited by one or more modifiers.

4. If a clause, kind? Why? It is not a clause, not having subject and predicate.

5. Class? Why? This element is of the second class, because its base consists of a phrase, in this case an infinitive phrase.

6. Base? Why? The base of this element is “TO DO”; because these are the chief words, essential to the existence of a phrase and giving name to the element. The base could be nothing less nor more than “TO DO,” because the phrase could exist with nothing less and nothing more is required to constitute a complete phrase. Because this base is an object, the entire element is said to be an objective element.

7. Elements, principal and subordinate? This element has no principal elements not being a clause. Its subordinate modifiers are one, “what.”

8. Explain the punctuation. This element contains no points.

Eighth, Here give and analyze by the proper SCHEME this only modifier

“ what.”

1. An element? Why? “What” is an element, because it is one of the separate factors or component parts of a sentence.

2. Kind? Why? Relations? Why? Rules? “What” is an objective element; because it is a word or group of words used as the object of a verb, participle or a preposition. This element has the relation of government by the infinitive base “TO DO”; because “TO DO” controls or determines its case, according to Rule XV “The object of a verb, participle or preposition is governed by it and required by it to be in the objective case.”

3. Form? Why? This is a *simple* objective element, because it consists of a single objective base without any modifiers.

4. If clause, kind? Why? This element is not a clause not having subject and predicate.

5. Class? Why? This element is of the first class, because its base consists of a single word.

6. Base? Why? The base is “WHAT,” because this word gives name to the element and because there is no other word to be the base.

7. Elements, principal and subordinate? Principal and subordinate elements it has none. The base “WHAT” stands alone.

8. Explain the punctuation of the entire sentence.

LESSON LVII.

Write and ANALYZE again the first member,

“ A little lord, engaged in play,
Carelessly threw his ball away.”

LESSON LVIII.

Write again and ANALYZE the second member,

“So far beyond the brook it flew,
(*that*) His lordship knew not what to do.”

LESSON LIX.

Write and ANALYZE in the same manner every day for several months, if necessary, this same compound sentence,

“A little lord, engaged in play,
Carelessly threw his ball away;
So far beyond the brook it flew,
(*that*) His lordship knew not what to do.”

LESSON LX.

THE SYNTAX TREE.

1. To what may a sentence be compared? A sentence may be fitly compared to a tree.

2. What is the trunk of the tree? The lower part of the trunk may represent the *subject* and the upper part the *predicate*.

3. What represents the separation of the subject and the predicate? The subject and predicate are separated by a graceful knot on one side of the trunk, limb, branch or twig, which supports the sentence or clause.

4. What do the lower limbs represent? The lower limbs represent the modifiers of the subject and their branches represent the modifiers of these modifiers and so on.

5. What do the upper limbs represent? The upper limbs represent the modifiers of the predicate and their branches the modifiers of their modifiers and so on.

6. How are compound sentences represented? Compound sentences may be represented by two trees or by three or more according to the number of members.

7. How are compound members represented? The members of any member are represented by a double tree.

8. What are the three types? The three types are; first the simple sentence with simple, complex or compound subject, predicate, adjective, adverbial or objective elements; second the compound sentence with simple, complex or compound members; third the complex sentence. The trees will be so placed as to represent these three types in their order.

9. How are the members of a compound subject to be represented? The members of a compound subject are to be represented by rugged knots on the trunk.

10. How are compound predicates to be represented? Compound predicates are to be represented by double tops.

11. How are compound elements to be represented? Compound elements are to be represented by double limbs or double branches.

12. Why is not a lone and limbless tree beautiful? A lone and limbless tree is not beautiful but grand, because its unity preponderates over its variety.

13. Why is not a bunch of brambles beautiful? A bunch of brambles is not beautiful, because its variety preponderates over its unity.

14. When is a tree beautiful? A tree is beautiful, when its unity and variety are combined in just the right proportion to draw out the pleasurable exercise of our MINDS.

15. Why is the tree naturally adapted to have a sentence placed on it to illustrate its analysis. The tree and the sentence, the one subjective and the other objective, are very much alike in the relations of their parts and in the symmetry of their proportions.

16. How must the following nine lessons be studied? Let the class first draw the trees on blackboard or paper and then place the corresponding sentences on them in such a manner as to illustrate and rivet the doctrines of SENTENCE-ANALYSIS.

**LESSON LXI.**

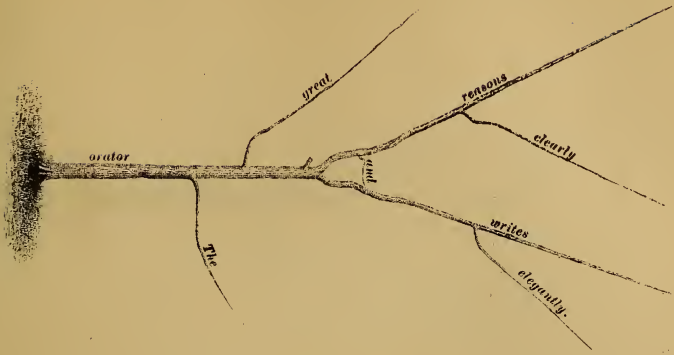
THE SYNTAX TREE CONTINUED.

Philosophers investigate.

**LESSON LXII.**

THE SYNTAX TREE CONTINUED.

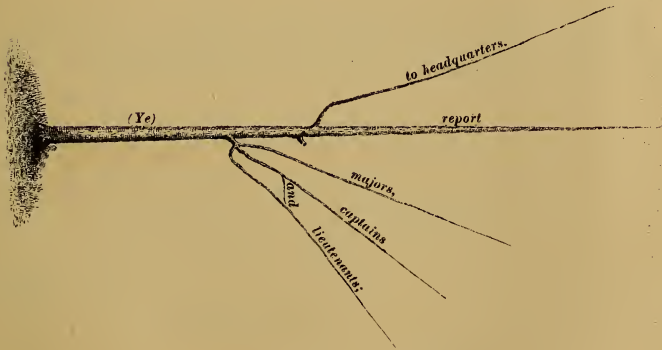
Buffaloes, cattle and camels ruminates.



LESSON LXIII.

THE SYNTAX TREE CONTINUED.

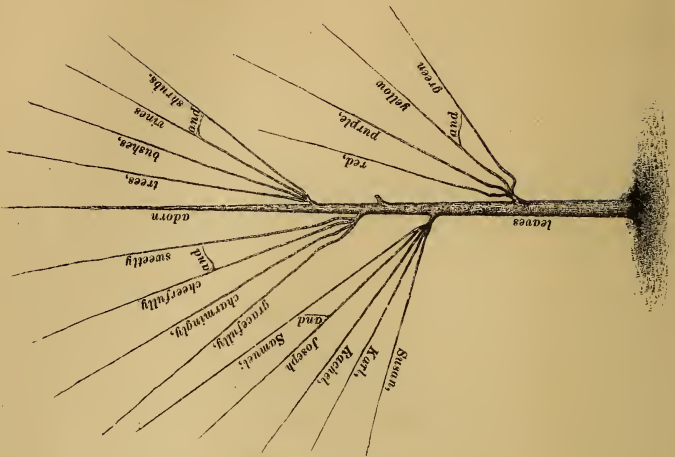
The great orator reasons clearly and writes elegantly.



LESSON LXIV.

THE SYNTAX TREE CONTINUED.

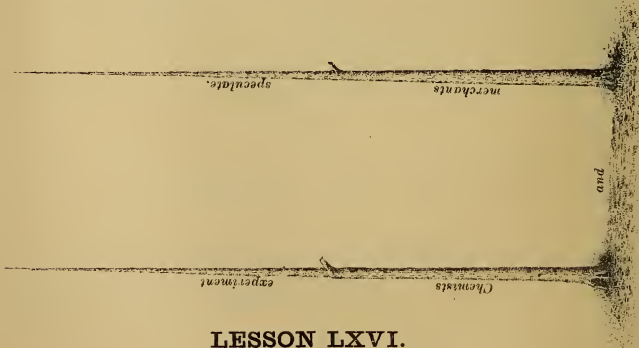
(Ye) majors, captains and lieutenants; report to headquarters.



LESSON LXV.

THE SYNTAX TREE CONTINUED.

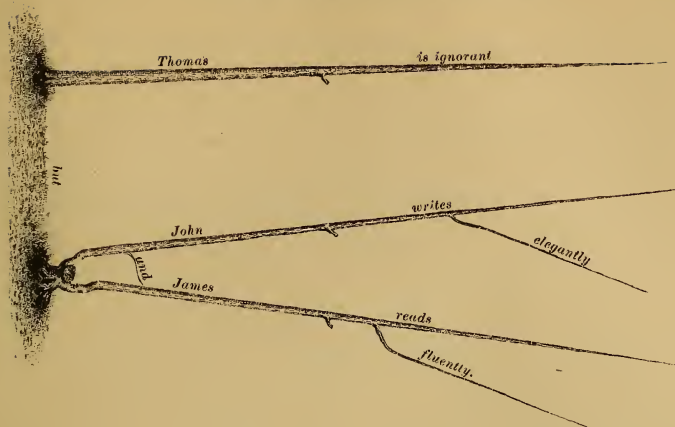
Susan, Karl, Rachel, Joseph and Samuel; red, purple, yellow and green leaves gracefully, charmingly, cheerfully and sweetly adorn trees, bushes, vines and shrubs.



LESSON LXVI.

THE SYNTAX TREE CONTINUED.

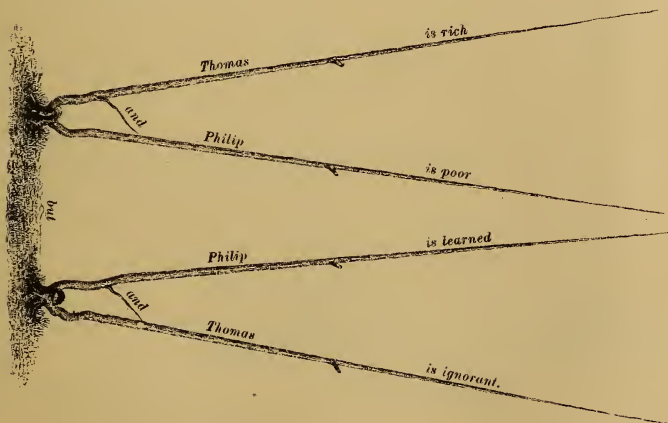
Chemists experiment and merchants speculate.



LESSON LXVII.

THE SYNTAX TREE CONTINUED

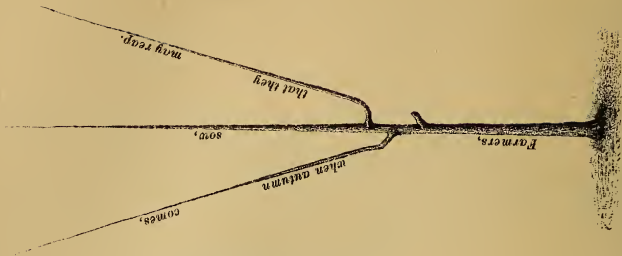
Thomas is ignorant but John writes elegantly and James reads fluently.



LESSON LXVIII.

THE SYNTAX TREE CONTINUED.

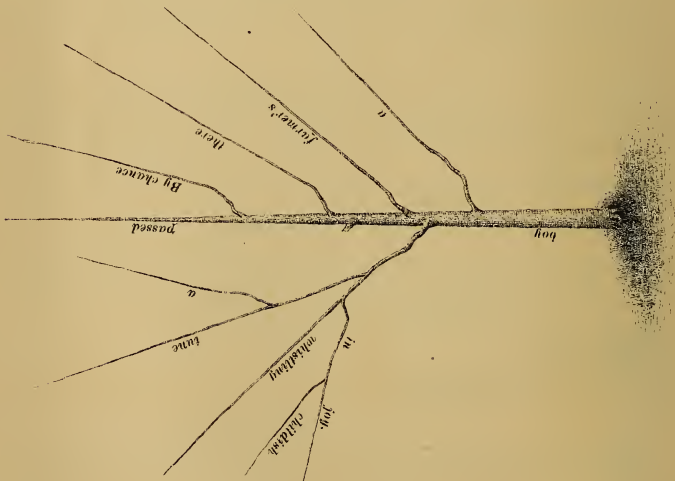
Thomas is rich and Philip is poor but Philip is learned and Thomas is ignorant.



LESSON LXIX.

THE SYNTAX TREE CONTINUED.

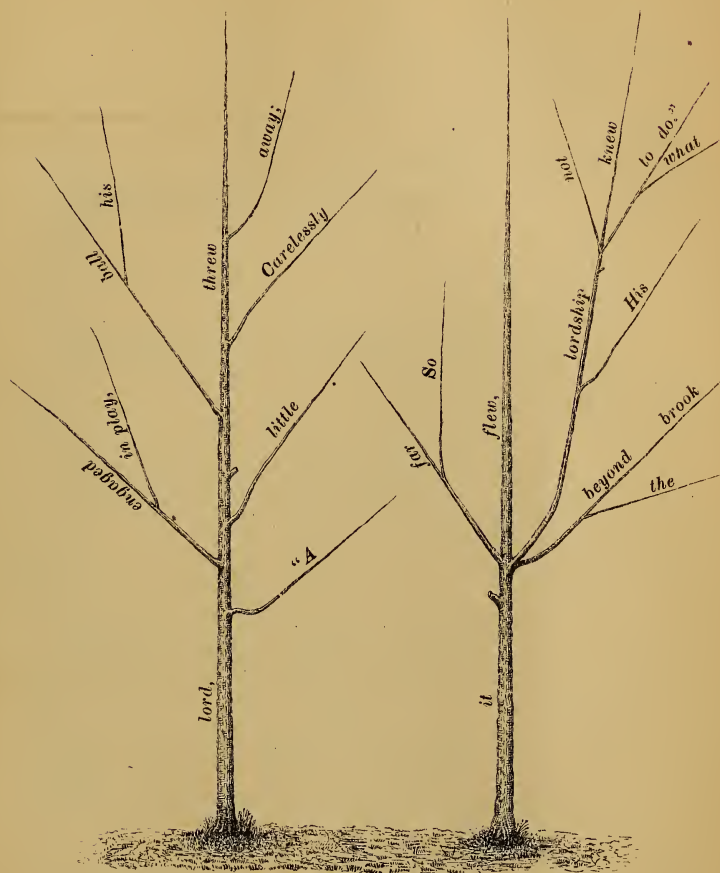
Farmers, when autumn comes, sow, that they may reap.



LESSON LXX.

THE SYNTAX TREE CONTINUED.

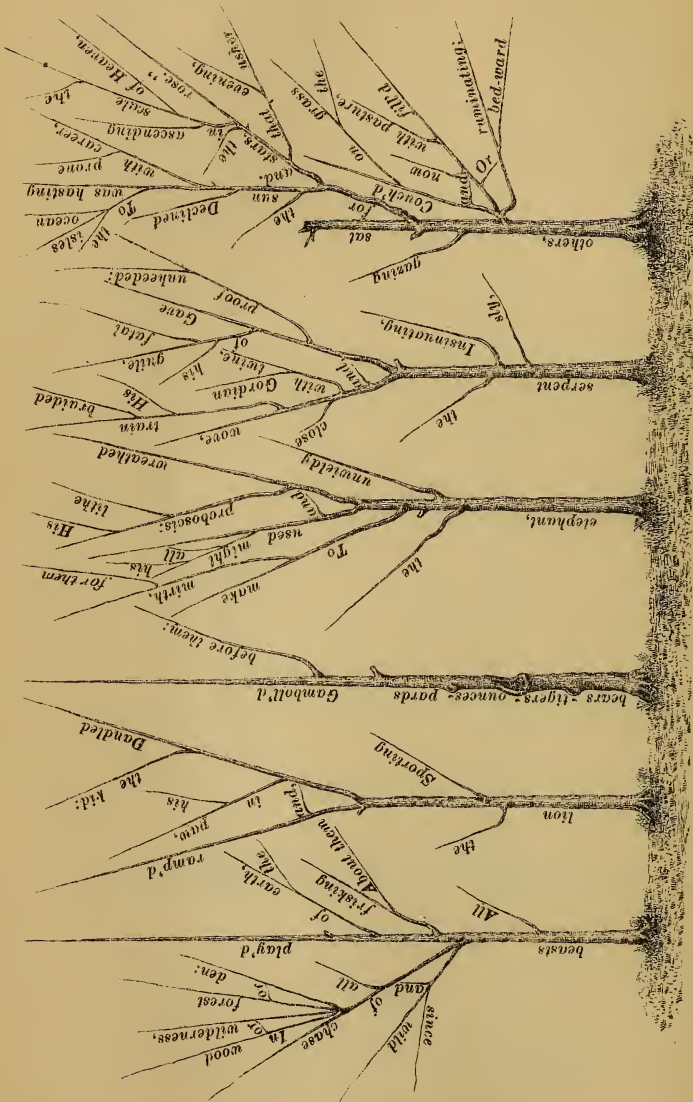
By chance there passed a farmer's boy, whistling a tune in childish joy.



LESSON LXXI.

THE SYNTAX TREE CONTINUED.

"A little lord, engaged in play,
 Carelessly threw his ball away;
 So far beyond the brook it flew,
 (that) His lordship knew not what to do."



LESSON LXXII.

THE SYNTAX TREE CONTINUED.—(See opposite page.)

LESSON LXXIII.

THE SYNTAX TREE CONTINUED.—(*See opposite page.*)

About them frisking play'd
All beasts of the earth since wild and of all chase
In wood or wilderness, forest or den:
Sporting the lion ramp'd and, in his paw,
Dandled the kid: bears, tigers, ounces, pards
Gamboll'd before them: the unwieldy elephant,
To make them mirth, used all his might and wreathed
His lithe proboscis: close the serpent sly,
Insinuating wove, with Gordian twine,
His braided train and, of his fatal guile,
Gave proof unheeded: others on the grass
Couch'd and now, fill'd with pasture, gazing sat
Or bed-ward ruminating; for the sun,
Declined, was hasting now, with prone career,
To the ocean isles and, in the ascending scale
Of Heaven, the stars, that usher evening, rose."

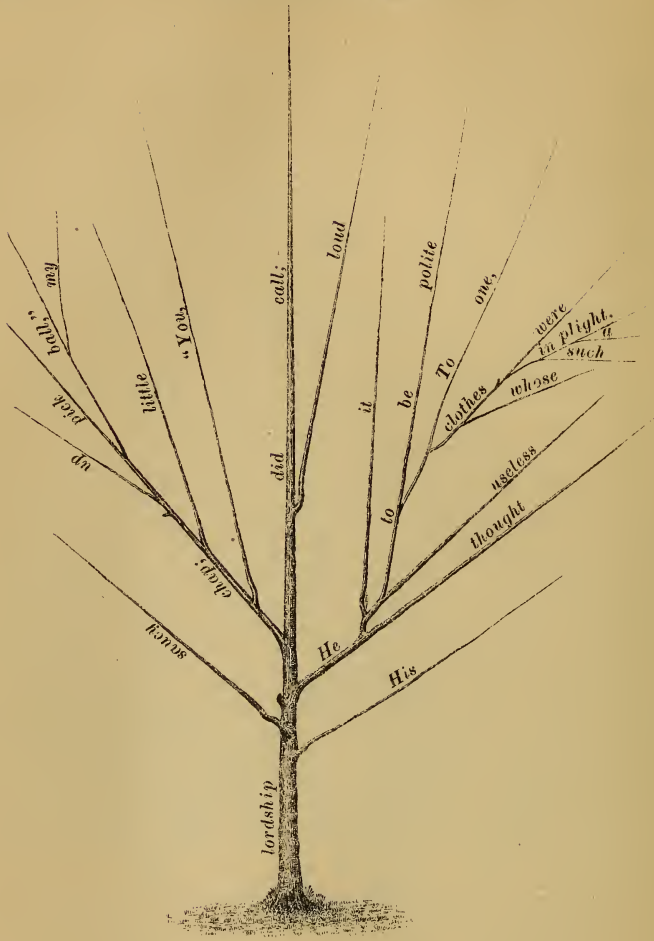
Paradise Lost, Book IV, 340.

LESSON LXXV.

THE SYNTAX TREE CONTINUED.—(*See opposite page.*)

THE GRAVE OF ROBERT BRUCE.

The tomb, having been opened in the presence of the Baron of Exchequer; the discovery of the name of King Robert on an iron plate among the rubbish and the cloth of gold, in which the bones were shrouded, left no room to doubt that the long wished for grave had at last been discovered: while the appearance of the skeleton, in which the breast bone was sawn asunder, afforded a still more interesting proof of its really being the remains of that illustrious hero; whose heart was committed to his faithful associate in arms and thrown by him, on a pilgrimage to the Holy Land, among the ranks of the army, with the sublime expression, "Onward, as thou wast wont, thou fearless Heart."



LESSON LXXVI.

THE SYNTAX TREE CONTINUED.

"You, little chap, pick up my ball;"
 His saucy lordship loud did call;
 (for) He thought it useless to be polite
 To one, whose clothes were in such a plight.

SELECTIONS FOR SENTENCE-ANALYSIS.

Now go on and *analyze* every sentence of the following selections referring to and reviewing the first stanza as given for a model in the text as often as necessary. Divide the selections into suitable lessons.

FIRST SELECTION.

The Little Lord and the Farmer.

A little lord, engaged in play,
Carelessly threw his ball away;
So far beyond the brook it flew,
His lordship knew not what to do.

By chance there passed a farmer's boy,
Whistling a tune in childish joy;
His frock was patched, his hat was old
But his manly heart was very bold.

"You, little chap, pick up my ball;"
His saucy lordship loud did call;
He thought it useless to be polite
To one, whose clothes were in such a plight.

"Do it yourself for want of me,"
Replied the boy quite manfully;
Then quietly he passed along,
Whistling aloud his favorite song.

His little lordship furious grew,
For he was proud and hasty too;
"I'll break your bones," he rudely cries,
While fire (*did*) flash from both his eyes.

Now, heedless quite which way he took,
He tumbled plump into the brook
And, as he fell, he lost his bat
And next he dropped his beaver hat.

“Come help me out,” enraged he cried
 But the sturdy farmer thus replied;
 “Alter your tone my little man
 And then I’ll help you all, I can.

There are few things; I would not dare
 For gentlemen, who speak me fair,
 But, for rude words, I do not choose
 To wet my feet and soil my shoes.”

“Please help me out,” his lordship said,
 “I’m sorry I was so ill-bred;”
 “’Tis all forgot,” replied the boy
 And gave his hand in honest joy.

The offered hand his lordship took
 And soon came safely from the brook;
 His looks were downcast and aside,
 For he felt ashamed of his silly pride.

The farmer brought his ball and bat
 And wiped the wet from his dripping hat
 And mildly said, as he went away,
 “Remember the lesson you’ve learned to-day.

Be kind to all, you chance to meet
 In field or lane or crowded street;
 Anger and pride are both unwise,
 Vinegar never catches flies.”

SECOND SELECTION.

Looking to Jesus.

O! eyes, that are weary, and hearts, that are sore;
 Look off unto Jesus and sorrow no more:
 The light of his countenance shineth so bright;
 That, here as in heaven, there need be no night.

When looking to Jesus, I go not astray ;
 My eyes are upon him, he shows me the way :
 The path may seem dark, as he leads me along,
 But, following Jesus, I cannot go wrong.

Still looking to Jesus, oh ! may I be found,
 When Jordan's dark waters encompass me round ;
 They'll bear me away in his presence to be
 And see Him still nearer, whom always I see.

Then, then I shall know the full beauty and grace
 Of Jesus my Lord, when I stand face to face ;
 Shall know, how his love went before me each day
 And wonder, that ever my eyes turned away.

THIRD SELECTION.

Redemption.

He asked but all the heavenly choir stood mute
 And silence was in heaven. On man's behalf
 Patron or intercessor none appear'd :
 Much less ; that durst, upon his own head, draw
 The deadly forfeiture and ransom set.
 And now, without redemption, all mankind
 Must have been lost, adjudged to death and Hell
 By doom severe ; had not the Son of God,
 In whom the fulness dwells of love divine,
 His dearest mediation thus renew'd.

“ Father, thy word is pass'd, man shall find grace.
 And shall grace not find means ; that finds her way,
 The speediest of thy winged messengers,
 To visit all thy creatures and to all
 Comes unprevented, unimplored, unsought ?
 Happy for man, so coming ; he her aid
 Can never seek, once dead in sins and lost.
 Atonement for himself or offering meet,
 Indebted and undone, hath none to bring.
 Behold ME then, me for him ; life for life
 I offer : on me let thine anger fall :
 Account me man ; I, for his sake, will leave

Thy bosom and this glory next to thee,
 Freely put off, and for him lastly die
 Well pleased. On me let Death wreak all his rage :
 Under his gloomy power I shall not long
 Lie vanquished ; thou hast given me to possess
 Life in myself forever, by thee I live.
 Though now to Death I yield and am his due ;
 All, that of me can die : yet, that debt paid,
 Thou wilt not leave me in the loathsome grave
 His prey nor suffer my unspotted soul
 For ever, with corruption, there to dwell
 But I shall rise victorious and subdue
 My vanquisher, spoiled of his vaunted spoil.
 Death his death's wound shall then receive and stoop
 Inglorious, of his mortal sting disarm'd.
 I, through the ample air in triumph high,
 Shall lead Hell captive, maugre Hell, and show
 The powers of darkness bound. Thou, at the sight
 Pleased, out of Heaven shalt look down and smile ;
 While, by thee raised, I ruin all my foes
 Death last and with his carcass glut the grave.
 Then, with the multitude of my redeem'd,
 Shall enter Heaven, long absent, and return,
 Father, to see thy face, wherein no cloud
 Of anger shall remain but peace assured
 And reconciliation : wrath shall be no more
 Thenceforth but in thy presence joy entire."

—*Paradise Lost, Bk. III, 217.*

FOURTH SELECTION.

Postquam id animum advertit, copias suas Caesar proximum collem subducit equitatumque, qui sustinaret hostium impitum, misit. Ipse iterum in colle medio triplicem aciem instruxit legionum quatuor veteranarum ita ; ut supra se in summo jugo duas legiones, quas in Gallia citeriore proxime conscripserat, et omnia auxilia collocaret ac totam montem hominibus compleri et interea sarcinas in unum locum confessi et eum ab his, qui in superiore acie constituerant, muniri jussit.—*Caesar's Commentaries, Book I, Chapter 14.*

PART FOURTH.
SCANNING OR PROSODY.

FIRST DIVISION.

LESSON I.

QUANTITY AND ACCENT.

1. What is Prosody? Prosody is *that part of Grammar* : which treats of four things; first of Quantity and Accent, second of Rhythm, third of Rhyme and fourth of Transposition.

2. What is Quantity? Quantity is *the relative*, not the absolute, time to be taken in pronouncing a syllable.

3. In Quantity how many kinds of syllables are there? There are two kinds of syllables in Quantity the *long* and the *short*.

4. What is the difference between them in pronunciation? It is considered, that a long syllable requires twice as much time as a short one in pronunciation.

5. How do Latin and Greek differ from English in *Quantity*? Besides the *long* and the *short* syllable, the Latin and Greek have a *common* syllable, which may be considered either long or short according to the necessity of the foot. In this these languages differ from the English.

6. What is another difference? Quantity is more regular, uniform and better defined in Latin and Greek than in English.

7. What in English corresponds to Quantity in Latin and Greek? Accent in English, though not the same, corresponds to Quantity in Latin and Greek.

8. What in its general sense is Poetry? In its general sense, as science is any work intended to be useful and to instruct the mind, so Poetry is any work intended or calculated to gratify the imagination and taste.

9. What in its restricted sense is Poetry? In its restricted sense, as Prose is discourse written in language as ordinarily used, so Poetry is discourse written in verses or metrical lines.

10. How is *Latin* and *Greek* verse constructed? Latin and Greek verse is constructed by grouping long and short syllables into feet.

11. How is English verse constructed? English verse is constructed by grouping accented and unaccented syllables into feet.

12. Upon what is Prosody based? Prosody in Latin and Greek is based upon Quantity but in English it is based upon *Accent*.

13. What is the etymology of Accent? This word comes from *ad to or for* and *cantus a song* and hence originally meant a preparation of language to be sung by giving it metre.

14. What is the etymology of Prosody? Prosody comes from *προς to or for* and *ὠδή an ode or a song* and hence these two words *Accent* and *Prosody*, one Latin and the other Greek, mean the same.

15. What do we now mean by Accent? Accent is additional stress upon one or two of the syllables of a word.

16. What connection has our use of the word with its original meaning? It is only by Accent, that we can prepare English *for song or to be sung*.

17. How many kinds of Accent are there? There are two kinds of Accent, the primary and the secondary.

LESSON II.

QUANTITY AND ACCENT CONTINUED.

1. What words have no Accent? Monosyllables may have emphasis in a sentence but not Accent.

2. What words have one Accent? Dissyllables and Trisyllables can have but one Accent.

3. Illustrate. Com-mand, ac-cent, con-de-scend, in-de-cent, cir-cum-stance.

4. Give other illustrations.
5. What words have two Accents? Polysyllables often have two Accents but not always and never more than two.
6. Illustrate. Con-fis-ca-tion, af-fec-tion-ate, con-tin-u-a-tion, in-fal-li-bil-i-ty, in-fal-li-ble etc.
7. Give other illustrations.
8. Which is the primary Accent? The last Accent is called the primary, because it is the strongest.
9. Which is the secondary Accent? The first Accent is called the secondary, because it is the weakest.
10. By what mark is Accent indicated? Accent is indicated by a mark called the Acute Accent (').
11. Is this mark the Accent itself? This mark is not the Accent but is used to show, where the accent comes.
12. Where is the mark used? This mark is used in Spelling Books and Dictionaries.
13. Is it important to understand Accent? Errors in Accent are the most disgraceful, we can make, because they prove the lack of good breeding as well as education.
14. How can we learn Accent? There are no rules to teach, where the accent should be placed but it must be learned in three ways; from *nature*, by study of the standard *Dictionaries* and from observation.
15. Whence do the lexicographers learn their accentuation? Lexicographers learn their accentuation from custom and usage.
16. What is Emphasis? *Emphasis* is additional stress on one or more *words of a sentence*, just as *Accent* is additional stress on one or two *syllables of a word*.
17. What is the difference between Accent and Emphasis? *Accent* is to a word, what *Emphasis* is to a sentence.

LESSON III.

ACCENT CONTINUED.

1. How are Monosyllables grouped into feet? Monosyllables are grouped into feet by *Emphasis*, just as other words are grouped by *Accent*.

2. Is Accent in Poetry an artificial contrivance to please the fanciful? Accent in Poetry is by no means artificial but purely natural.

3. How can this be proved? This can be proved by observing; upon what syllables a person, who understands nothing about Prosody, will put stress in reading a stanza.

4. Accent this stanza.

A charge' to keep' I have',
 A God' to glo'rify',
 A nev'er dy'ing soul' to save'
 And fit' it for' the sky'.

5. Upon which syllables does the stress or Accent fall? The Accent falls upon those, that are marked, as one can see by allowing even a child to read the stanza.

6. How are the others read? In the simplest and most unaffected reading, the unmarked syllables are cut short and scarcely sounded at all.

7. Accent this stanza.

Soft'ly now' the light' of day'
 Fades' up-on' my sight' a-way';
 Free' from care' from la'-bor free',
 Lord', I would' com-mune' with thee'.

8. How is this accented? In the preceding stanza, the Accent falls naturally on every alternate syllable beginning with the *second* but, in this, it naturally falls on every alternate syllable beginning with the *first*.

9. Accent this couplet.

“Of man's' first dis'obed'ience and' the fruit'
 Of that' forbid'den tree', whose mor'tal taste'”

10. How is this *accented*? Here the Accent naturally falls on every alternate syllable beginning with the *second*.

11. Accent this stanza.

“Bird' of the' wil'derness'
 Blithe'some and cum'berless,

Sweet' be thy mat'in o'er moor'land and lea' !
 Em'blem of hap'piness,
 Blest' is thy dwell'ing place.
 Oh' to abide' in the des'ert with thee' !”

12. How is this *accented*? The first syllable of every three has the Accent and the last two of every three are cut short.

13. Accent this couplet.

The flesh' was a pic'ture for pain'ters to stu'dy,
 The fat' was so white' and the lean' was so rud'dy.

14. Where does the Accent naturally fall here? The Accent falls on the second of every three syllables and the first and third in the most natural reading are cut short or unaccented.

SECOND DIVISION.

LESSON IV.

RHYTHM.

1. What is Rhythm? Rhythm from the Greek word *ῥυθμος* is the proportionate relation of sounds making the flow of voice sweet and musical.

2. What is Poetic Rhythm? Poetic rhythm is metre or measured rhythm.

3. What again is Poetry? Poetry is discourse written in verses or metrical lines.

4. Illustrate.

“How long and dreary is the night,
 When I am frae my dearie!
 I restless lie from e'en to morn,
 Though I were ne'er sae weary.”

5. What is a *verse*? A verse is a *line of Poetry* and consists of a complete and measured succession of feet.

6. Illustrate. "How long and dreary is the night."
7. What are feet? Feet are the portions; into which a line or verse of poetry may be divided, in which one accented and one or two unaccented syllables occupy a uniform position with relation to each other.
8. Illustrate. De'-cent, de-scent', in-ter-ferē', pre-sent'-ment, coun'-ter-feit. The flesh' was a pic'ture for paint'ers to stu'dy.
9. Give other illustrations.
10. What is a stanza of Poetry? A stanza is a group of lines or verses forming a division of a Poem.
11. What is versification? Versification is the art of giving to our language Rhythm and measurement and thus throwing it into verses.
12. How many metrical forms of Poetry are there? There may be as many metrical forms of Poetry as there are kinds of verse, because an entire poem may be constructed from each.
13. How many kinds of verse are there? Of the simple and usual kinds there may be about forty. In practice, however, only about thirty verses are used.
14. How is the number calculated? There are five usual kinds of feet and there may be eight kinds of verse constructed from each.
15. Name the five kinds of feet. The Iambus, the Trochee, the Dactyl, the Am-phi-brach and the Anapaest.
16. What is metre? *Metre* from *μετρον* a *measure* is the kind and number of feet in a verse or line.
17. Name the eight kinds of metre made from each foot. Monometer, Dimeter, Trimeter, Tetrameter, Pentameter, Hexameter, Heptameter and Octameter.
18. What is the etymology of these words? The base, *metre*, is derived from *μετρον* a *measure* and the prefixes are from the Greek numerals as below.
19. Place these prefixes in a column to be memorized with their meanings.

Mono (*μονος*) *Alone or one.*
 Di (*δυο*) *Two.*
 Tri (*τρεις*) *Three.*
 Tetra (*τεσσραρες*) *Four.*
 Penta (*πεντε*) *Five.*
 Hexa (*εξ*) *Six.*
 Hepta (*επτα*) *Seven.*
 Octa (*οκτω*) *Eight.*

20. Explain the poetic formula. *U* stands for an unaccented and *a* for an accented syllable. By joining these the foot can be represented. The line can be represented by multiplying these by the figure, which represents the number of feet in the verse.

21. How should the feet of a verse be separated and inclosed? To illustrate Rhythm the feet of a verse may be separated and inclosed by heavy bars like those used in music.

22. Illustrate. | In-close' | , | trans-*pose*' | . | A charge' | to keep' | I have' | .

23. Illustrate farther.

LESSON V.

RHYTHM.—THE IAMBUS.

1. What is an Iambus? An Iambus is a foot of two syllables accented on the second.

2. What is the etymology of Iambus? Iambus comes from *ιαμβος* in Greek; which is said to come from *ιαπτω* to *attack*, because it was first used in *satiric poetry*.

3. What is its formula? *Ua* is its formula.

4. Give feet having the formula *ua*. | De-scent' | , | Trans-fix' | , | Re-*spond*' | , | Acce*de*' | . | When I' | can read' | my ti' | tle clear' | .

5. Give other illustrations.

6. How many kinds of Iambic verse are there. There are eight kinds of Iambic verse.

7. What is Iambic Monometer? Iambic Monometer is verse, which contains one Iambic foot and has the formula *ua*.

8. Illustrate and give the formula.

“ Poor me!
 Ah wretch!
 To Thee,
 I stretch
 My hands.

Help me,
 I pray,
 I see
 No way
 Alone.

Voice mild
 I hear;
 ‘ My child,
 Good cheer,
 I come.’

He took
 My hands,
 He broke
 The bands
 Of sin.”

Formula ua

9. Illustrate again.

Praise God,
 from whom
 all bless
 ings flow;
 Praise Him,
 all crea
 tures here
 below;
 Praise Him
 above,
 ye heav’n
 ly host;
 Praise Fath
 er, Son
 and Ho
 ly Ghost.

Formula ua

10. What is Iambic Dimeter? This *verse* has two Iambic feet and the formula $ua \times 2$.

11. Illustrate.

Praise God, from whom
all blessings flow ;
Praise Him, all crea-
tures here below ;
Praise Him above,
ye heav'nly host ;
Praise Father, Son
and Holy Ghost.

Formula $ua \times 2$.

12. What is Iambic Trimeter? This *verse* has three Iambic feet and the formula $ua \times 3$.

13. Illustrate.

Praise God,
from whom all blessings flow ;
Praise Him, all creatures here
below ; Praise Him above,
ye heav'nly host ; Praise Fath-
er, Son and Holy Ghost.

Formula $ua \times 3$.

14. What is Iambic Tetrameter? This *verse* has four Iambic feet and the formula $ua \times 4$.

15. Illustrate.

Praise God, from whom all blessings flow ;
Praise Him, all creatures here below ;
Praise Him above, ye heav'nly host ;
Praise Father, Son and Holy Ghost.

Formula $ua \times 4$.

16. What is Iambic Pentameter? This is verse with five Iambic feet and the formula $ua \times 5$.

17. Illustrate.

Praise God,
from whom all blessings flow ; Praise him, all crea-
tures here below ; Praise Him above, ye heav'n-
ly host ; Praise Father, Son and Holy Ghost.

Formula $ua \times 5$.

18. What is Iambic Hexameter? This is verse with six Iambic feet and the formula $ua \times 6$.

19. Illustrate.

Praise God, from whom all blessings flow;
Praise Him, all creatures here below; Praise Him above,
ye heav'nly host; Praise Father, Son and Holy Ghost.

Formula $ua \times 6$.

20. What is Iambic Heptameter? This is verse with seven Iambic feet and the formula $ua \times 7$.

21. Illustrate.

Praise God, from whom
all blessings flow; Praise Him, all creatures here below; Praise Him
above, ye heav'nly host; Praise Father, Son and Holy Ghost.

Formula $ua \times 7$.

22. What is Iambic Octameter? The Octameter is verse of eight Iambic feet and the formula $ua \times 8$.

23. Illustrate.

Praise God, from whom all blessings flow; Praise Him, all creatures here below;
Praise Him above, ye heav'nly host; Praise Father, Son and Holy Ghost.

Formula $ua \times 8$.

24. Illustrate all the eight kinds with this stanza.

“Salvation is forever nigh
The souls, that fear and trust the Lord,
And Grace, descending from on high,
Fresh hopes of glory shall afford.”

25. Give other illustrations.

26. What is characteristic of Iambic and Anapestic verse? They are stately and solemn.

27. What is Iambic Pentameter called? Iambic Pentameter is called *Heroic Verse*.

28. In what form were the stanzas given above written? These stanzas were written in Tetrameter.

LESSON VI.

RHYTHM.—THE TROCHEE.

1. What is a Trochee? A Trochee is a foot of two syllables accented on the first.

2. What is the etymology of Trochee? This word is derived from $\tau\rho\epsilon\chi\omega$ *I run* and conveys the idea, that this kind of Poetry is frolicsome and gay.

3. What is its formula? *Au* is its formula.

4. Give examples. | De'-cent | , | Re'-cent | , | Doc'-ile | , | Mass'-ive | , | Pass'-ive | , | Foun'-tain | etc.

5. Give other illustrations.

6. How many kinds of Trochaic verse are there? There may be eight kinds of Trochaic verse.

7. Give an example of Trochaic Monometer with its formula.

Birds have
sought a
milder
climate,

Humming
bees have
ceased their
labor,

Squirrels
laid up
store of
acorns,

All now
welcome
snowy
winter.

Formula au.

8. Give an example of Trochaic Dimeter with its formula.

Birds have sought a
milder climate,
Humming bees have
ceased their labor,
Squirrels laid up
store of acorns,
All now welcome
snowy winter.

Formula au × 2.

9. Give an example of Trochaic Trimeter with its formula.

Birds have
sought a milder climate,
Humming bees have ceased their
labor, Squirrels laid up
store of acorns, All now
welcome snowy winter. *Formula au* × 3.

10. Give an example of Trochaic Tetrameter with its formula.

Birds have sought a milder climate,
Humming bees have ceased their labor,
Squirrels laid up store of acorns,
All now welcome snowy winter.
Formula au × 4.

11. Give an example of Trochaic Pentameter with its formula.

Birds have
Sought a milder climate, Humming bees have
ceased their labor, Squirrels laid up store of
acorns, All now welcome snowy winter.
Formula au × 5.

12. Give an example of Trochaic Hexameter with its formula.

Birds have sought a milder climate,
Humming bees have ceased their labor, Squirrels laid up
store of acorns, All now welcome snowy winter.
Formula au × 6.

13. Give an example of Trochaic Heptameter with its formula.

Birds have sought a
milder climate, Humming bees have ceased their labor, Squirrels
laid up store of acorns, All now welcome snowy winter.
Formula au × 7.

14. Give an example of Trochaic Octameter with its formula.

Birds have sought a milder climate, Humming bees have ceased their labor,
Squirrels laid up store of acorns, All now welcome snowy winter.
Formula au × 8.

15. For what was this stanza written? This stanza was written for either Tetrameter or Octameter.

16. Illustrate again, with another selection, Trochaic verse.

17. How do Trochaic and Dactylic differ from Iambic and Anapestic verse? Trochaic and Dactylic are frolicsome and gay, whereas Iambic and Anapestic are stately, grave and solemn.

LESSON VII.

RHYTHM.—THE DACTYL.

1. What is a Dactyl? A Dactyl is a foot with three syllables accented on the Antepenult or the first.

2. What is the etymology of Dactyl? Dactyl comes from *δακτυλος* a *finger*, and means; that the foot is like the finger, which has one long and two short joints. This the Anapest *strikes back* or *reverses*.

3. Illustrate. | Cir'-cum-spect | , | Sub'-ter-fuge | ,
| Ref'-u-gee | , | Fu'-gi-tive | , | Bal'-us-trade | etc.

4. Give other illustrations.

5. What is the formula? *Auu* is the formula.

6. Why can the Trochee be used with the Dactyl in composite verse? Composite verse can be constructed from the Dactyl and the Trochee, because both have the accent on the first syllable.

7. How many kinds of Dactylic verse are there? There are *eight* kinds of Dactylic verse.

8. Illustrate Dactylic Monometer with its formula.

Could he but
have a glimpse
into fu-
turity,
Well might he
fight against
farther ma-
turity.
Yet does it
seem to me,
as if his
purity
Were against
sinfulness
ample se-
curity.

Formula auu.

9. Give Dactylic Dimeter with its formula.

Could he but have a glimpse
 into futurity,
 Well might he fight against
 farther maturity.
 Yet does it seem to me,
 as if his purity
 Were against sinfulness
 ample security. *Formula auu × 2.*

10. Give Dactylic Trimeter with the formula.

Could he but
 have a glimpse into futurity,
 Well might he fight against farther ma-
 turity. Yet does it seem to me,
 as if his purity Were against
 sinfulness ample security. *Formula auu × 3.*

11. Give Dactylic Tetrameter with the formula.

Could he but have a glimpse into futurity,
 Well might he fight against farther maturity.
 Yet does it seem to me, as if his purity
 Were against sinfulness ample security. *Formula auu × 4.*

12. Give Dactylic Pentameter with the formula.

Could he but
 have a glimpse into futurity, Well might he fight against
 farther maturity. Yet does it seem to me, as if his
 purity Were against sinfulness ample security. *Formula auu × 5.*

13. Give Dactylic Hexameter with the formula.

Could he but have a glimpse into futurity,
 Well might he fight against farther maturity. Yet does it seem to me,
 as if his purity Were against sinfulness ample security. *Formula auu × 6.*

14. Give Dactylic Heptameter with the formula.

Could he but have a glimpse
 into futurity, Well might he fight against farther maturity. Yet does it
 seem to me, as if his purity Were against sinfulness ample security.

Formula $auu \times 7$.

15. Give Dactylic Octameter with the formula.

Could he but have a glimpse into futurity, Well might he fight against farther maturity.
 Yet does it seem to me, as if his purity Were against sinfulness ample security.

Formula $auu \times 8$.

16. What was the original form of this verse? The original form of these verses was Tetrameter.

17. How does Dactylic Poetry generally end? The Dactylic verse rarely ends in a Dactyl but generally in a Trochee or a broken foot of one long syllable.

18. Are there any other feet besides these? There are the Spondee, consisting of two long syllables; the Pyrrhic consisting of two unaccented or short syllables and the Tribrach rarely used consisting of three unaccented or short syllables.

19. Are entire verses ever made of these? Entire verses are never made of the Spondee, Pyrrhic or Tribrach. These feet are interspersed with others in composite verse.

20. Are there many examples of composite verse? Verse is often composite.

21. How are these to be scanned? These verses are to be scanned by studying out *the correspondence* between the *lines* or *verses*.

22. What kind of language is that, which is written in verses having no correspondence between them? Such language is neither poetry nor good prose.

LESSON VIII.

RHYTHM.—THE ANAPEST.

1. What is an Anapest? An Anapest is a foot with three syllables accented on the last.

2. What is the etymology of Anapest? *This word* comes

from *ἀνα up or back* and *παῖω I strike* and means the Dactyl struck back, reversed or turned end for end.

3. Why can the Iambus and the Anapest be used in the same verse? The Anapest and Iambus can be used in the same verse, because they both accent the ultima or last syllable.

4. What is this mixed poetry called? This mixed poetry is called *composite verse* to distinguish it from that, which is simple or unmixed.

5. What is the formula of this foot? The formula is *uuu*.

6. Illustrate. | O-ver-rate' | , | Re-con-struct' | , | Sub-di-vidē' | , | In-ter-ferē' | , | Ag-gra-vate' | .

7. How many kinds of Anapestic verse are there? There may be eight kinds of Anapestic verse.

8. Give an example of Anapestic Monometer with its formula.

Then the child,
in her won-
der, forgot
all her fright
And her long
weary tramp,
through the cold
and the night;
Crept up close
to the win-
dow and heard
such a din
Of gay voi-
ces and laugh-
ter, she longed
to peep in.

Formula uuu.

9. Illustrate Anapestic Dimeter with its formula.

And the child, in her won-
der, forgot all her fright
And her long weary tramp,
through the cold and the night;
Crept up close to the win-
dow and heard such a din
Of gay voices and laugh-
ter, she longed to peep in.

Formula uuu × 2.

10. With these same sixteen feet illustrate Anapestic Trimeter with its formula.

And the child,
in her wonder, forgot all her fright
And her long weary tramp, through the cold
and the night; Crept up close to the win-
dow and heard such a din Of gay voi-
ces and laughter, she longed to peep in.

Formula uua × 3.

11. With these feet illustrate Anapestic Tetrameter and give the formula.

And the child, in her wonder, forgot all her fright
And her long weary tramp, through the cold and the night;
Crept up close to the window and heard such a din
Of gay voices and laughter, she longed to peep in.

Formula uua × 4.

12. Give an illustration of Anapestic Pentameter with its formula.

And the child,
in her wonder, forgot all her fright And her long weary tramp,
through the cold and the night; Crept up close to the window and heard
such a din Of gay voices and laughter, she longed to peep in.

Formula uua × 5.

13. Give Anapestic Hexameter with its formula.

And the child, in her wonder, forgot all her fright
And her long weary tramp through the cold and the night; Crept up close to the win-
dow and heard such a din Of gay voices and laughter, she longed to peep in.

Formula uua × 6.

14. Give a sample of Anapestic Heptameter with its formula.

And the child, in her wonder,
forgot all her fright And her long weary tramp, through the cold and the night; Crept up close
to the window and heard such a din Of gay voices and laughter, she longed to peep in.

Formula uua × 7.

15. Give Anapestic Octameter.

And the child, in her wonder, forgot all her fright And her long weary tramp, through the cold and the night
Crept up close to the window and heard such a din Of gay voices and laughter, she longed to peep in.

Formula uua × 8.

16. Illustrate with another selection of Anapestic Poetry.

LESSON IX.

RHYTHM.—THE AMPHIBRACH.

1. What is an Amphibrach? An Amphibrach is a foot of three syllables accented on the penult or the syllable next to the last or the middle syllable.

2. What is the etymology of Amphibrach? Amphibrach comes from *ἀμφι* on both sides and *βραχυς* short and hence means *one short on both sides of a long*.

3. Why can the Trochee and the Amphibrach be used to form composite verse? Because they are both *accented on the penult*.

4. Give examples of the foot. | Re-sent'-ful, | Pre-vent'-ive, | In-cent'-ive, | Dif-fu'-sive. |

5. Give other illustrations.

6. What is the formula? The Amphibrach formula is *uau*.

7. How many kinds of Amphibrach are there? There are *eight* kinds of Amphibrach verse.

8. Give Amphibrach Monometer with its formula.

Among the
green leaflets,
the squirrel
is springing;
On treetop
above us,
the mockbird
is singing;
The bluebird
is busy;
the bees are
all humming;
All nature
rejoices,
for springtime
is coming.

Formula uau.

9. Give Amphibrach Dimeter with its formula.

Among the green leaflets,
 the squirrel is springing ;
 On treetop above us,
 the mockbird is singing ;
 The bluebird is busy ;
 the bees are all humming ;
 All nature rejoices,
 for springtime is coming.

Formula uau × 2.

10. Give Amphibrach Trimeter with its formula.

Among the
 green leaflets, the squirrel is springing ;
 On treetop above us, the mockbird
 is singing ; The bluebird is busy ;
 the bees are all humming ; All nature
 rejoices, for springtime is coming.

Formula uau × 3.

11. Give Amphibrach Tetrameter with its formula.

Among the green leaflets, the squirrel is springing ;
 On treetop above us, the mockbird is singing ;
 The bluebird is busy ; the bees are all humming ;
 All nature rejoices, for springtime is coming.

Formula uau × 4.

12. Give Amphibrach Pentameter with its formula.

Among the
 green leaflets, the squirrel is springing ; On treetop above us,
 the mockbird is singing ; The bluebird is busy ; the bees are
 all humming ; All nature rejoices, for springtime is coming.

Formula uau × 5.

13. Give Amphibrach Hexameter with its formula.

Among the green leaflets, the squirrel is springing ;
 On treetop above us, the mockbird is singing ; The bluebird is busy ;
 the bees are all humming ; All nature rejoices, for springtime is coming.

Formula uau × 6.

14. Give Amphibrach Heptameter with its formula.

Among the green leaflets,
the squirrel is springing ; On treetop above us, the mockbird is singing ; The bluebird
is busy ; the bees are all humming ; All nature rejoices, for springtime is coming.

Formula uau × 7.

15. Give Amphibrach Octameter.

Among the green leaflets, the squirrel is springing ; On treetop above us, the mockbird is singing ;
The bluebird is busy ; the bees are all humming ; All nature rejoices, for springtime is coming.

Formula uau × 8.

16. What is the original form of this verse? This verse was written for either Dimeter, Tetrameter, or Octameter.

17. Illustrate with another selection of Amphibrach verse.

LESSON X.

RHYTHM.—THE IAMBUS AND TROCHEE.

1. Mention Iambic Poems. "The Paradise Lost" by "The Prince of British Poets," is Iambic blank verse. Also all the Long Metre, Short Metre and Common Metre Hymns are Iambic.

2. What is Long Metre? In Long Metre the stanza has four Iambic Tetrameter verses.

3. Illustrate.

" Before Jehovah's awful throne,
Ye nations bow with sacred joy ;
Know, that the Lord is God alone,
He can create and He destroy."

4. Give other illustrations.

5. What is Common Metre? In Common Metre, the first and third verses are Iambic Tetrameter and the second and fourth Iambic Trimeter.

6. Illustrate.

" Ben Battle was a soldier bold
And used to war's alarms ;
(But) A cannon ball took off his legs,
So he laid down his arms."

7. Give other illustrations.
 8. What is Short Metre? In Short Metre the first, second and fourth verses are Iambic Trimeter and the third is Iambic Tetrameter.
 9. Illustrate.

“Is this the kind return
 And these the thanks we owe
 Thus to abuse Eternal Love,
 Whence all our blessings flow?”

10. Give other illustrations.
 11. Mention Trochaic Poems. Longfellow's Psalm of Life is Trochaic Trimeter Hypercatalectic and all the hymns marked sevens (7's) are the same. Also “The Raven” by *Poe*.
 12. Illustrate.

“Jesus, let me cleave to Thee ;
 Thou my one thing needful be ;
 Let me choose the better part ;
 Let me give thee all my heart.”

13. Illustrate by other examples.
 14. What is a Catalectic Verse? A Verse Catalectic, from *καταληγω* to leave off, is either Dactylic or Amphibrach and has the last syllable left off at the end.
 15. Illustrate.

Dactylic.

| Bright'est and | best' of the | sons' of the | mor'ning |

Amphibrach.

| Your ver'-y | good mut'-ton's | a ver'-y | good treat' |

16. Give other illustrations.
 17. How can the formula be made to correctly represent a Catalectic verse? The formula, to correctly represent a catalectic verse, should end in a fraction.
 18. Illustrate with Dactylic.

| Bright'est and | best' of the | sons' of the | mor'ning |
Formula $uuu \times 3\frac{2}{3}$.

19. What would this be called? This would be called Dactylic Tetrameter Catalectic, which means FOUR FEET with one syllable *lacking*.

20. Why cannot the Anapest and the Iambus be Catalectic? Because the last syllable has the accent and the accented syllable cannot be left off.

21. What is Hypermeter or Hypercatalectic Verse? A Verse Hypercatalectic, from *ὑπερ* *over* and *καταληγω* *to leave* has one syllable over at the end.

22. To what does this apply? Only Trochaic or Dactylic verses are Hypercatalectic, because in these the accent is on the first syllable and the one left over is generally, if not always, accented and of course would always be the first syllable of the next foot.

23. Illustrate.

Trochee. | Soft'ly | now' the | light' of | day'. |

Dactyl. | Dawn' on our | dark'ness and | lend' us thine | aid'. |

24. Give other illustrations.

25. How can the formula be made to correctly represent the Hypercatalectic verse? The formula can be made to correctly represent the Hypercatalectic verse by placing a fraction at the end of it.

26. Illustrate with the Dactyl.

| Dawn' on our | dark'ness and | lend' us thine | aid'. |

Formula $uuu \times 3\frac{1}{2}$.

27. What would this verse be called? This verse would be called Dactylic Trimeter Hypercatalectic, which means three Dactyls with one syllable over.

28. What is an Acatalectic Verse? A Verse Acatalectic, from *α* privative and *καταλεκτικός* *left over*, is one having no odd syllable.

29. Illustrate.

| My soul' | be on' | thy guard'. |

30. Give other illustrations.

LESSON XI.

RHYTHM.—ANAPEST AND AMPHIBRACH.

1. Mention Anapestic Poems. Glenara, Erin's Isle, Lochiel's Warning etc. from Campbell are Anapestic. Also some of Scott's poems and all hymns called *twelves and elevens* (12's & 11's) are Anapestic. Also "Nellie's Christmas Eve" by Miss Fanny Wight.

2. Illustrate.

"O heard ye yon pibroch sound sad in the gale,
Where a band cometh slowly with weeping and wail?
'Tis the chief of Glenara, laments for his dear,
And her sire and the people are called to her bier."

—*Glenara, Campbell.*

3. Give another.

"Thou art gone to the grave but we will not deplore thee,
Though sorrows and darkness encompass the tomb,
For the Savior has passed through its portals before thee
And the lamp of his love is thy guide through the gloom."

4. Give other illustrations.

5. Are all the possible Anapestic verses used? Anapestic verses longer than the Pentameter rarely occur.

6. Mention Amphibrach Poems. All hymns called *elevens* (11's) are Amphibrach. Also 11's & 8's. Also 7's & 6's a composite measure is in part Amphibrach.

7. Illustrate.

"O eyes, that are weary, and hearts, that are sore;
Look off unto Jesus and sorrow no more:
The light of His countenance shineth so bright;
That, here as in Heaven, there need be no night."

8. Give other illustrations.

9. What are 10's & 11's? These are Amphibrach composite.

10. Illustrate Amphibrach composite verse.

11. Mention Dactylic Poems. The Soldier's Wife from Southey. The Boat Song in "Lady of the Lake" by Sir Walter Scott and all hymns marked tens (10's) are Dactylic and the latter kind is Hypercatalectic.

12. Illustrate.

Joyfully joyfully onward we move,
Bound to the land of bright spirits above;
Angelic choristers sing, as we come,
"Joyfully joyfully haste to your home";
Soon, with our pilgrimage ended below,
Home to the land of bright spirits we go;
Pilgrims and strangers no more shall we roam,
Joyfully joyfully resting at home.

13. Give other illustrations.

14. What is an Epic Poem? An Epic Poem, from *ἔπος* a word or narrative, is a narrative poem.

15. Give some Epic Authors. Homer, Virgil, Milton.

16. Give other Epic Poems.

17. What is a Dramatic Poem? A Drama, from *δραω* to do, is a poem, which is not narrated like the epic but acted.

18. Give illustrations.

19. What are the varieties of Drama? Some of the kinds of Drama are Tragedy, Comedy, Satire, Opera etc.

20. What is Tragedy? A Tragedy is a Dramatic poem, which excites the violent feelings of the readers or spectators.

21. Give some Tragic authors. Shakespeare and others.

22. What is a Comedy? A Comedy is a dramatic poem, which excites mirth and laughter.

23. Give Authors. Plautus and others.

24. What is a Satire? A Satire is a cutting, sarcastic Drama.

25. Give Authors. Wycherly and others.

26. What is an Opera? An Opera, from *opera* work, is a musical drama or a poem to be acted, played on instruments and sung.

27. What is an Elegy? An Elegy is a funeral poem, a dirge or any mournful song.

28. Give Authors. Gray and others.

29. What is Elegiac Stanza? Elegiac stanza is four Iambic Pentameter or Heroic verses, rhyming alternately.

30. Illustrate.

“Thou knowest: how transport fills the tender breast,
Where love and fancy fix their opening reign;
How nature strives, in livelier colors dressed,
To bless their union and to grace their train.”

31. Mention an Elegiac Poem. Gray's Elegy.

THIRD DIVISION.

LESSON XII.

RHYME.—PERFECT RHYME.—SINGLE.—DOUBLE.—TRIPLE.

1. What is Rhyme? Rhyme is a similarity of sound between corresponding syllables of two or more verses or of the first and last parts of the same verse.

2. Illustrate.

| Children | of the | heavenly | *king*, |
| As ye | journey | sweetly | *sing*. |

3. How many kinds of Rhyme are there? There are two kinds of Rhyme *final* and *middle* and these are either single, double or triple.

4. Must the Rhyming verses stand together or in consecutive lines? They must stand either together or at no great distance.

5. How far may the Rhyming verses be separated? They are often separated by two lines coming between them but rarely more.

6. Illustrate.

How happy are *they*,
 Who their Savior *obey*,
 And have laid up their treasures *above*!
 O! what tongue can express
 The sweet comfort and peace
 Of a soul in its earliest *love*!

7. Give other illustrations.

8. What is the first division of the Subject? The first division of the subject is into Perfect and Imperfect Rhyme.

9. What is Perfect Rhyme? Perfect Rhyme depends upon three requisites.

10. What is the first? The first requisite of Perfect Rhyme is, that the Rhyming syllables should have the same vowel sounds.

11. Illustrate. In the example above the rhyming words are "*king*" and "*sing*" and these both have the second sound of *i*,—as in pin.

12. Give other illustrations and explain them.

13. What is the second? The second requisite is, that the consonant sounds following the vowel shall be alike in both words.

14. Illustrate. In the example given, the words "*king*" and "*sing*," we have the sound of the double consonant "*ng*" in each, as in song.

15. Give and explain other examples.

16. What is the third requisite of Perfect Rhyme? The third requisite is, that the consonant sounds before the vowel sound shall be unlike.

17. Illustrate. Taking the same words "*king*" and "*sing*," we find the vowel *i* has before it the sound of "*k*" in the first and the sound of "*s*" in the second.

18. Give and explain other examples of Perfect Rhyme.

Up to the hills, where angels *lie*
 And living waters gently *roll*;
 Fain would my thoughts leap out and *fly*
 But sin hangs heavy on my *soul*.

19. How are these Rhymes? The Rhyme between "roll" and "soul" is perfect but that between "lie" and "fly" is not.

20. Why is this not perfect? The reason is, that although they have the same vowel sounds, the first sound of "i" and the first sound of "y" and these are followed by the same or no sound, still they have the same consonant sound, that of "l," before the vowel and this violates the third requisite.

21. Give other illustrations.

LESSON XIII.

RHYME CONTINUED.—IMPERFECT RHYME.—SINGLE.— DOUBLE.—TRIPLE.

1. What is an Imperfect Rhyme? An Imperfect Rhyme lacks one or two or all of the requisites of Perfect Rhyme.

2. Give two words, that lack the first requisite. The words "home" and "come" lack the first requisite, because "home" has the first sound of o,—as in no, and "come" has the sixth,—as in dove.

3. Give other illustrations.

4. Give two words, that lack the second requisite. "Reach" and "freak" have the same vowel sound, the first sound of e, but are followed by different consonant sounds, that of ch and that of k.

5. Give other illustrations.

6. Give two words, which lack the third requisite. Rock and Rock have the same consonant sound before the vowel and so lack the third requisite, though they have the first and second.

7. Give other illustrations.

8. What kind of syllables alone can rhyme? Only accented syllables can have single rhyme.

9. Illustrate by any selection of Poetry.

10. What is Single Rhyme? Single Rhyme is, where the accented syllable closes the verse.

11. Illustrate.

“ I sink amid my *fears*
And melt in flowing *tears*.”

12. Give other illustrations.

13. What is Double Rhyme? Double Rhyme exists, where each of the *rhyming* syllables is followed by a short syllable.

14. Illustrate.

“ I thought upon the banks o’ Coil,
I thought upon my *Nancy*,
I thought upon the witching smile,
That caught my youthful *fancy*.”
—*The Warrior’s Return, Burns*.

15. Give other illustrations.

16. What is Triple Rhyme? Triple Rhyme is, where the *rhyming* syllable is followed by two unaccented syllables.

17. Illustrate.

“ Could he but have a glimpse
Into *futurity*,
Well might he fight against
Farther *maturity*.
Yet does it seem to me,
As if his *purity*
Were against sinfulness
Ample *security*.”

18. Give other illustrations.

19. What measures can have Double Rhyme? *Trochaic* or *Amphibrach* only can have double rhyme.

20. Why? Because the *Trochaic* and *Amphibrach* are the only measures, in which the accented syllable is followed by one short syllable.

21. Illustrate.

| She dress’es | so *neat’ly*, |
| She whistles | so *sweetly*. |

22. Give other illustrations.

23. What measures can have Triple Rhyme? *Dactylic* only can have triple rhyme, because in this only the accented syllable is followed by two short syllables.

24. Illustrate.

“Take her up *tenderly*,
Lift her with care;
Fashioned so *slenderly*,
Young and so fair.”

25. What Acatalectic measures only can have single rhyme? Iambic and Anapestic measures only can have single rhyme.

26. Why? Because these are the only verses, that end in an accented syllable unless they are hypercatalectic.

27. Illustrate.

Iambus.

| Do not' | de-stroy' |
| The lit' - | tle boy'. |

Anapest.

| To de-stroy' |
| His own boy'. |

28. Give other illustrations.

LESSON XIV.

RHYME CONTINUED.—MIDDLE RHYME.—SINGLE.—
DOUBLE.—TRIPLE.—PAUSES.

1. How many kinds of Middle Rhyme are there? There are two varieties of Middle Rhyme. The first is between two or three lines and the second is between the middle and last parts of the *same line*.

2. How many Pauses are there in every verse? There are two Pauses in every verse, the final and the caesural.

3. What is the Final Pause? This is a *Pause* to be made at the close of every line of Poetry and, with the caesural pause, should be marked by a heavy Grave Accent.

4. Illustrate by using the heavy grave accent.

A charge to keep I have,
A God to glorify,
A never-dying soul to save
And fit it for the sky.

5. What is the Caesura? The Caesura is a *pause* near the middle of the verse.

6. Illustrate by using the heavy grave accent.

“’Twas on that dark, that doleful night,
The powers of earth and hell arose
Against the Son of God’s delight
And friends betrayed him to his foes.”

7. Do all verses have this Pause? Very short lines do not have this Pause.

8. Give other examples showing the pauses.

9. What is the first variety of Middle Rhyme? The first variety is Rhyme; either single, double or triple; occurring before the Caesura of two or more different lines or verses.

10. Illustrate.

| Though trou’bles | assai’ | and dan’gers | affright’ |
| Though friends’ should | all fail’ | and foes’ all | unite’ . |

11. Give other illustrations.

12. What is a Couplet? A Couplet is two lines rhyming together.

13. Illustrate.

I sink amid my *fears*
And melt in flowing *tears*.

14. Give other examples.

15. What is a Triplet? A Triplet is three lines rhyming together.

16. Illustrate.

Every worm, beneath the *moon*,
Draws different threads and, late or *soon*,
Spins toiling out his own *cocoon*.

17. Improvise a Triplet.

18. Give another Triplet.

Why she's good as a kitten to purr and to *play*
 And she's good as a brooklet to sing on its *way*
 And she's good as the sunshine to brighten the *day*.

19. Give others.

20. Give two Couplets with the first variety of single middle Rhyme.

The spirit, like some heavenly *wind*, blows on the sons of flesh,
 New models all the carnal *mind* and forms the man afresh;
 Our quickened souls awake and *rise* from the long sleep of death,
 On heavenly things we fix our *eyes* and praise employs our breath.

21. Give another illustration.

22. Give a Couplet with double middle Rhyme.

“ Yet one thing *secures us*, whatever betide,
 The Scripture *assures us*, the Lord will provide.”

23. Give other illustrations.

24. Give a Couplet with the first variety of triple middle Rhyme.

| Take' her up | *ten'derly*, | lift' her with | care',
 | Fash'ioned so | *slen'derly*, | young' and so | fair'.

25. Give other illustrations.

26. What is the second variety of middle Rhyme? The second variety is Rhyme either single, double or triple occurring before the caesural and final pauses of the same line.

27. Illustrate this kind single.

| God' let him | *trust*, | for' He is | *just*
 | But, if you | *will*, | give him a | *pill*.

28. Give another illustration.

29. Illustrate double Rhyme of this kind.

Yet one thing *secures us*, the Scripture *assures us* ;
That, though we be *strangers*, we need fear no *dangers*.

30. Give and explain another example.

31. Illustrate the second variety of middle *triple* Rhyme.

Could he but have a glimpse into futurity, well might he fight against farther maturity.

Yet does it seem to me, as if his purity were against sinfulness ample security.

32. Give and explain other examples.

33. What other subject is embraced in that of Rhyme?
The selection of words is embraced in that of Rhyme and is one of the most important features of poetry.

34. Why is the selection of words so important in poetry?
The selection of words is so important in poetry; because INSPIRATION, without which poetry cannot exist, resides not in the Rhyme, not in the Rhythm, not in the kind of Rhythm but in the *words*.

35. How can inspiration and choice of words be learned?
He, who has inspiration, can choose words and he, who can choose words, has inspiration. Neither of these powers can be acquired. Though the poet, however, must be born with them; they can be improved by cultivation.

FOURTH DIVISION.

LESSON XV.

TRANSPOSITION.

1. What is Transposition? *Transposition* is the turning of Prose into Poetry or Poetry into Prose.

2. What is Prose? *Prose* is Discourse written in language as ordinarily used having neither Rhyme nor Rhythm.

3. Illustrate.

“The science of pleading, though vying with most other branches of our law in antiquity and always among the highest in professional estimation, has been among the last to receive satisfactory illustration from the press.”

4. Give other illustrations.
5. What is Poetry? Poetry is Discourse written in Rhythmic verses.
6. Illustrate.

“But of the fruit of this fair tree amidst
The garden God hath said; ye shall not eat
Thereof nor shall ye touch it, lest ye die.

—*Par. Lost, IV. 660.*

7. Give other illustrations.
8. How many kinds of Poetry are there? There are two kinds, Rhyme and Blank verse.
9. What is Rhyme? Poetry is called *Rhyme*, when it is written in Rhyme.
10. Illustrate.

“Up to the hills, where angels *lie*
And living waters gently *roll*,
Fain would my thoughts leap out and *fly*
But sin hangs heavy on my *soul*.”

11. Give other illustrations.
12. What is Blank verse? Poetry, written without Rhyme, is called *Blank verse*.
13. Illustrate.

I thence

Invoke thy aid to my adventurous song;
That, with no middle flight, intends to soar
Above the Aonian mount, while it pursues
Things unattempted yet in prose or rhyme.

14. Give other illustrations.
15. Mention some authors, who wrote in Blank verse. Milton, Shakespeare, Young etc.
16. Mention others.
17. What are the earliest compositions in any language? The first books of every language are not Prose, as we would naturally suppose, but *Poetry or verse*.
18. Illustrate. We have an instance of this in Homer.

Also the western Indians are said to recite long and well measured Epics at their war meetings.

19. Give other instances.

20. Why can the uncultured mind produce Poetry better than Prose? Because Poetry, as a Fine Art, is the product of *Poetic inspiration* or *genius*, which both MOVES and DIRECTS the intellect.

21. Which are the Fine Arts? Poetry, Painting, Music, Sculpture and Architecture are the Fine Arts.

LESSON XVI.

THE MIND.—TRANSPOSITION.

1. What are the cardinal powers or faculties of the mind? The cardinal faculties of the mind are the Intellect, the Sensibility and the Will.

2. Illustrate. When we see a moral action performed for instance a murder or the saving of a valued life, the action becomes to us an object of thought. We have an action of the Intellect judging and deciding, whether the action is good or bad; we also have an emotion of approval or disapproval by the Sensibility according to and following the judgment; we have also a volition of the Will to punish or reward according to the judgment and emotion.

3. Which faculty acts first? The Intellect acts first and judges of the nature of the object; for, if it did not, we could not know whether to approve or disapprove of the object.

4. Which faculty acts second? The Sensibility acts second and approves or disapproves of the object; for, if it did not, you could not know whether to will a punishment or a reward.

5. Which acts third? The Will acts third and last, punishing or rewarding according to the judgment and emotion.

6. What is a Fine Art? A Fine Art is the object and product more of the Sensibility or feelings or taste than of the Intellect.

7. What does the faculty of Sensibility or Taste do? The action of this mental power, the Taste, is necessary both to create the Fine Arts and to appreciate them, when they are created by other persons.

8. Why then do the savage and the uncultured write Poetry first? Because the powers of mind; by which Poetry is constructed, though not less noble, are more spontaneous, involuntary and self-acting and hence less dependent upon education.

9. Illustrate. Though neither Butler nor Blackstone could have written Homer's Iliad and Odyssey, still it required much less education than the Analogy or the Commentaries.

10. Give other illustrations.

11. Which then is the more natural form of language? *Poetry* or verse is the more natural kind of composition.

12. What is Transposition? Transposition is turning Prose into Poetry or Poetry into Prose.

13. What is the first kind of Transposition? The first kind of Transposition is that of Prose into Poetry.

14. For what is the first kind of Transposition practiced? The first kind of Transposition should be practiced, in order that we may learn the construction of Poetry or verse.

15. What must we know to be able to transpose Prose into verse? We must know the four parts of Grammar; Orthography, Etymology, Syntax and Prosody.

16. Will this knowledge make any one a poet? Although Industry is the better part of *Genius*, yet no one, it is thought, can become a poet, who does not possess the peculiar natural qualification called *Poetic Inspiration* and alluded to on a former page.

17. How can we discover whether or not we have this qualification? By trying to write verse. Some persons, late in life and by accident, discover, that they are poets.

18. How is Verse constructed from Prose? Verse is made from Prose by transposing the words and elements.

19. For what purpose are the words and elements trans-

posed? For Rhythm, for Rhyme and for elegance of expression.

20. Transpose this sentence.

“Ye are the salt of the earth but, if the salt have lost his savor, wherewith shall it be salted? It is thenceforth good for nothing but to be cast out and to be trodden under foot of men.”

Ye're of'	the earth'	
the salt'	but, if'	the salt'
have lost'	his sa'-	vor, where'-
with shall'	it salt'-	ed be' ?
It is'	hence-forth'	for noth'-
ing good'	ex-cept'	to be'
cast out'	and un'-	der foot'
of men'	to trod'-	den be'.

Formula ua × 3.

21. Turn this into Long Metre.

- (1). | Ye're of' | the earth' | the salt' | but, if' |
 | the salt' | have lost' | his sa'- | vor, where'- |
 |,with shall' | it salt'- | ed be' ? | It is' |
 | hence-forth' | for noth'- | ing good' | ex-cept' |
- (2). | to be' | cast out' | and un'- | der foot' |
 | of men' | to trod'- | den be', | ex-cept' |
 | to be' | cast out', | cast out' | and un'- |
 | der foot' | of men' | to trod'- | den be'. |

Formula ua × 3.

22. Now give this in Common Metre.

- (1). | Ye're of' | the earth' | the salt' | but, if' |
 | the salt' | have lost' | his sa'- |
 | vor, where'- | with shall' | it salt'- | ed be' ? |
 | It is' | hence-forth' | for noth'-

- (2). | ing good' | ex-cept' | to be' | cast out' |
 | and un'- | der foot' | of men | |
 | to trod'- | den be', | and un'- | der foot' |
 | of men' | to trod'- | den be'. |

Formulas ua × 3 and ua × 4.

23. Now give this in Short Metre.

- (1). | Ye're of' | the earth' | the salt' |
 | but, if' | the salt' | have lost' | |
 | his sa'- | vor, where'- | with shall' | it salt'- |
 | ed be' ? | It is' | hence-forth' |

- (2). | for noth'- | ing good' | ex-cept' |
 | to be' | cast out' | and un'- | |
 | der foot' | of men' | to trod'- | den be', |
 | of men' | to trod'- | den be'. |

Formulas ua × 3 and ua × 4.

24. Now give this in Iambic Pentameter, the metre of Paradise Lost.

- | Ye're of' | the earth' | the salt' |
 | but, if' | the salt' | have lost' | his sa'- | vor, where'- |
 | with shall' | it salt'- | ed be' ? | It is' | hence-forth' |
 | for noth'- | ing good' | ex-cept' | to be' | cast out' |
 | and un'- | der foot' | of men' | to trod'- | den be'. |

Formula ua × 5.

25. Transpose this selection.

“Ye are the light of the world. A city, that is set on a hill cannot be hid. Neither do men light a candle and put it under a bushel but on a candlestick and it giveth light unto all, that are in the house.”

26. After finding the feet change it into Long, Common and Short Metre. Also Iambic Pentameter.

LESSON XVII.

TRANSPOSITION CONTINUED.

1. What is the second kind of Transposition? The second kind is the turning of Verse into Prose.

2. What must we know, that we may transpose Verse? We must know the four parts of Grammar; Orthography, Etymology, Syntax and Prosody.

3. What does the Transposition of Verse mean? The Transposition of Verse means turning Verse into Prose.

4. What does the Transposition of Prose mean? The Transposition of Prose means turning Prose into Verse.

5. For what do some Grammarians use Transposition of Verse? Some Grammarians use the Transposition of Poetry to prepare language for *Parsing*.

6. What is the first reason against this practice? The first reason is, that Verse is the more primitive, original and natural form of language and hence is not dependent upon Prose.

7. What is the second reason against it? The second reason is; that, to transpose the elements rightly, we must understand the meaning beforehand and hence nothing is gained. One; who did not understand the meaning of a stanza, as it stood; would be in a poor situation to bring out that meaning by Transposition.

8. For what purpose only do we transpose verse? In order that we may learn its structure and be better able either to read, write or recite verse.

9. Of what do we deprive verse in Transposition? Of Rhyme, of Rhythm, and of the poetical arrangement of its grammatical elements.

10. Transpose this stanza.

“ My soul He doth restore again,
And me to walk doth make
Within the paths of righteousness
E'en for His own name's sake.”

Transposed.

He doth again restore my soul and doth make me to walk within the paths of righteousness, even for His own name's sake. Or, "He restoreth my soul, He maketh me to walk in the paths of righteousness for His name's sake."

11. Transpose this stanza.

"It was as sweet an Autumn day,
As ever shone on Clyde
And Lanark's orchards, all the way,
Put forth their golden pride."

Transposed.

It was as sweet an Autumn day, as ever shone on Clyde, and Lanark's orchards put forth their golden pride all the way.

12. Transpose this stanza.

"This Paradise I give thee. Count it thine
To till and keep and of the fruit to eat."

Transposed.

I give thee this Paradise. Count it thine to till and keep and to eat of the fruit.

13. Transpose this stanza.

Softly now the light of day
Fades upon our sight away;
Free from care from labor free
Lord I would commune with Thee.

14. Transpose the selections for Scanning.

15. Transpose the Lord's Prayer from Verse into Prose.

APPLICATION OF THE PRECEDING LESSONS.

LESSON XVIII.

SCANNING.

1. What is Scanning? Scanning is showing the measurement of Poetry.

2. Give the SCHEME for Scanning a stanza and study it until it is perfectly mastered.

SCHEME FOR SCANNING.

1. Write the stanza.
2. Inclose each foot in bars like those used in music.
3. Accent each foot.
4. Put on the Caesural and Final Pauses.
5. Give and explain the formula.
6. Tell the metre.
7. Scan the stanza, repeating clearly the feet in rapid succession and counting them on the fingers.
3. Give a stanza to be scanned by this SCHEME.

“ A little lord, engaged in play,
Carelessly threw his ball away;
So far beyond the brook it flew,
(*That*) His lordship knew not what to do.”

4. What three things have been done with this stanza? Its words have been analyzed under Orthography, its sentences have been parsed under Etymology and Syntax combined and its sentences have been analyzed under Sentence-analysis.

5. What is now to be done with it? The verses of this stanza are to be scanned by Prosody, according to the SCHEME for Scanning.

LESSON XIX.

SCANNING CONTINUED.

Here *scan* the last stanza by the SCHEME for scanning.

1. Write the stanza.

“ A little lord, engaged in play,
 Carelessly threw his ball away ;
 So far beyond the brook it flew,
 His lordship knew not what to do.”

2. Inclose each foot in bars like those used in music.

A lit	tle lord,	en-gaged	in play,
Care-less	ly threw	his ball	a-way ;
So far	be-yond	the brook	it flew,
His lord	ship knew	not what	to do.

3. Accent each foot. The accent is on the second syllable of each foot.

A lit'	tle lord',	engaged'	in play',
Careless'	ly threw'	his ball'	away';
So far'	beyond'	the brook'	it flew',
His lord'	ship knew'	not what'	to do'.

4. Put on the Final and Caesural Pauses. The first caesura is after *lord*, the second after *threw*, the third after *beyond* and the fourth after *knew*.

A lit'	tle lord',	engaged'	in play',
Careless'	ly threw'	his ball'	away';
So far'	beyond'	the brook'	it flew',
His lord'	ship knew'	not what'	to do'.

5. Add and explain the formula. The formula is $ua \times 4$. *U* stands for a short or unaccented syllable; *a* for a long one or one, that is accented, and “4” for the number of syllables in a verse.

A lit'	tle lord',	engaged'	in play',
Careless'	ly threw'	his ball'	away';
So far'	beyond'	the brook'	it flew',
His lord'	ship knew'	not what'	to do'.

Formula ua × 4.

6. Tell the metre. This Poetry is Iambic Tetrameter or Long Metre, because the stanza consists of four Iambic Tetrameter verses.

7. Scan the stanza by repeating clearly the feet in rapid succession and counting them on the fingers.

LESSON XX.

Review the last lesson again and again until it is absolutely mastered.

LESSON XXI.

Copy and scan this sentence :

Though now'	to death'	I yield'	and am'	his due',	
All that'	of me'	can die';	yet, that'	debt paid',	
Thou wilt'	not leave'	me in'	the loath'	some grave'	
His prey'	nor suf'	fer my'	unspot'	ted soul'	
For ev'	er,	with'	corrup'	tion, there'	to dwell'
But I'	shall rise'	victo'	rious and'	subdue'	
My van'	quisher',	spoil'd of'	his vaun'	ted spoil'.	

Formula ua × 5.

—*Paradise Lost*, III, 245.

SELECTIONS FOR DRILLING IN SCANNING.

Here now go over every *stanza* and *verse* of the following selections for Scanning as in the *eighteenth* lesson until they are perfectly mastered.

FIRST SELECTION.

The Little Lord and the Farmer.

A little lord, engaged in play,
Carelessly threw his ball away;
So far beyond the brook it flew,
His lordship knew not what to do.

By chance there passed a farmer's boy,
Whistling a tune in childish joy;
His frock was patched, his hat was old
But his manly heart was very bold.

"You, little chap, pick up my ball;"
His saucy lordship loud did call;
He thought it useless to be polite
To one, whose clothes were in such a plight.

"Do it yourself for want of me,"
Replied the boy quite manfully;
Then quietly he passed along,
Whistling aloud his favorite song.

His little lordship furious grew,
For he was proud and hasty too;
"I'll break your bones," he rudely cries,
While fire (*did*) flash from both his eyes.

Now, heedless quite which way he took,
He tumbled plump into the brook
And, as he fell, he lost his bat
And next he dropped his beaver hat.

“Come help me out,” enraged he cried
 But the sturdy farmer thus replied;
 “Alter your tone my little man
 And then I’ll help you all, I can.

There are few things; I would not dare
 For gentlemen, who speak me fair,
 But, for rude words, I do not choose
 To wet my feet and soil my shoes.”

“Please help me out,” his lordship said,
 “I’m sorry I was so ill-bred;”
 “’Tis all forgot,” replied the boy
 And gave his hand in honest joy.

The offered hand his lordship took
 And soon came safely from the brook;
 His looks were downcast and aside,
 For he felt ashamed of his silly pride.

The farmer brought his ball and bat
 And wiped the wet from his dripping hat
 And mildly said, as he went away,
 “Remember the lesson you’ve learned to-day.

Be kind to all, you chance to meet
 In field or lane or crowded street;
 Anger and pride are both unwise,
 Vinegar never catches flies.”

SECOND SELECTION.

Looking to Jesus.

O! eyes, that are weary, and hearts, that are sore;
 Look off unto Jesus and sorrow no more:
 The light of his countenance shineth so bright;
 That, here as in heaven, there need be no night.

When looking to Jesus, I go not astray ;
 My eyes are upon him, he shows me the way :
 The path may seem dark, as he leads me along,
 But, following Jesus, I cannot go wrong.

Still looking to Jesus, oh ! may I be found,
 When Jordan's dark waters encompass me round ;
 They'll bear me away in his presence to be
 And see Him still nearer, whom always I see.

Then, then I shall know the full beauty and grace
 Of Jesus my Lord, when I stand face to face ;
 Shall know, how his love went before me each day
 And wonder, that ever my eyes turned away.

THIRD SELECTION.

Redemption.

He asked but all the heavenly choir stood mute
 And silence was in heaven. On man's behalf
 Patron or intercessor none appear'd :
 Much less ; that durst, upon his own head, draw
 The deadly forfeiture and ransom set.
 And now, without redemption, all mankind
 Must have been lost, adjudged to death and Hell
 By doom severe ; had not the Son of God,
 In whom the fulness dwells of love divine,
 His dearest mediation thus renew'd.

“ Father, thy word is pass'd, man shall find grace.
 And shall grace not find means ; that finds her way,
 The speediest of thy winged messengers,
 To visit all thy creatures and to all
 Comes unprevented, unimplored, unsought ?
 Happy for man, so coming ; he her aid
 Can never seek, once dead in sins and lost.
 Atonement for himself or offering meet,
 Indebted and undone, hath none to bring.

Behold ME then, me for him ; life for life
I offer : on me let thine anger fall :
Account me man ; I, for his sake, will leave
Thy bosom and this glory next to thee,
Freely put off, and for him lastly die
Well pleased. On me let Death wreak all his rage :
Under his gloomy power I shall not long
Lie vanquished ; thou hast given me to possess
Life in myself forever, by thee I live.
Though now to Death I yield and am his due ;
All, that of me can die : yet, that debt paid,
Thou wilt not leave me in the loathsome grave
His prey nor suffer my unspotted soul
For ever, with corruption, there to dwell
But I shall rise victorious and subdue
My vanquisher, spoiled of his vaunted spoil.
Death his death's wound shall then receive and stoop
Inglorious, of his mortal sting disarm'd.
I, through the ample air in triumph high,
Shall lead Hell captive, maugre Hell, and show
The powers of darkness bound. Thou, at the sight
Pleased, out of Heaven shalt look down and smile ;
While, by thee raised, I ruin all my foes
Death last and with his carcass glut the grave.
Then, with the multitude of my redeem'd,
Shall enter Heaven, long absent, and return,
Father, to see thy face, wherein no cloud
Of anger shall remain but peace assured
And reconciliation : wrath shall be no more
Thenceforth but in thy presence joy entire."

—*Paradise Lost*, Bk. III, 217.

CONCLUSION.

The pupils have now learned to master by study and to express to others by the four RUNNING DRILLS all the facts and principles of Orthography, Etymology, Syntax and Prosody contained in the most complex language. They should now practice these four DRILLS separately and in their proper order upon the following selection until not a difficulty remains. They should then give variety to their acquirements by extending their MASTERING RESEARCH to other poetry. While fresh, they should collect, read and study all the great English poets with the History of English Literature. They should then attempt to write poetry and thereby test, whether or not they are endowed by nature with POETIC INSPIRATION.

“ to whom thus adam fervently reply’d
 o woman best are all things as the will
 of god ordain’d them his creating hand
 nothing imperfect or deficient left
 of all that he created much less man
 or aught that might his happy state secure
 secure from outward force within himself
 the danger lies yet lies within his power
 against his will he can receive no harm
 but god left free the will for what obeys
 reason is free and reason he made right
 but bid her well beware and still erect
 lest by some fair appearing good surpriz’d
 she dictate false and misinform the will
 to do what god expressly hath forbid
 not then mistrust but tender love enjoins
 that i should mind thee oft and mind thou me
 firm we subsist yet possible to swerve
 since reason not impossibility may meet
 some specious object by the foe suborn’d
 and fall into deception unaware
 not keeping strictest watch as she was warn’d

seek not temptation then which to avoid
were better and most likely if from me
thou sever not trial will come unsought
wouldst thou approve thy constancy approve
first thy obedience th' other who can know
not seeing thee attempted who attest
but if thou think trial unsought may find
us both securer than thus warn'd thou seem'st
go for thy stay not free absents thee more
go in thy native innocence rely
on what thou hast of virtue summon all
for god towards thee hath done his part do thine"

—*Paradise Lost, IX, 343.*

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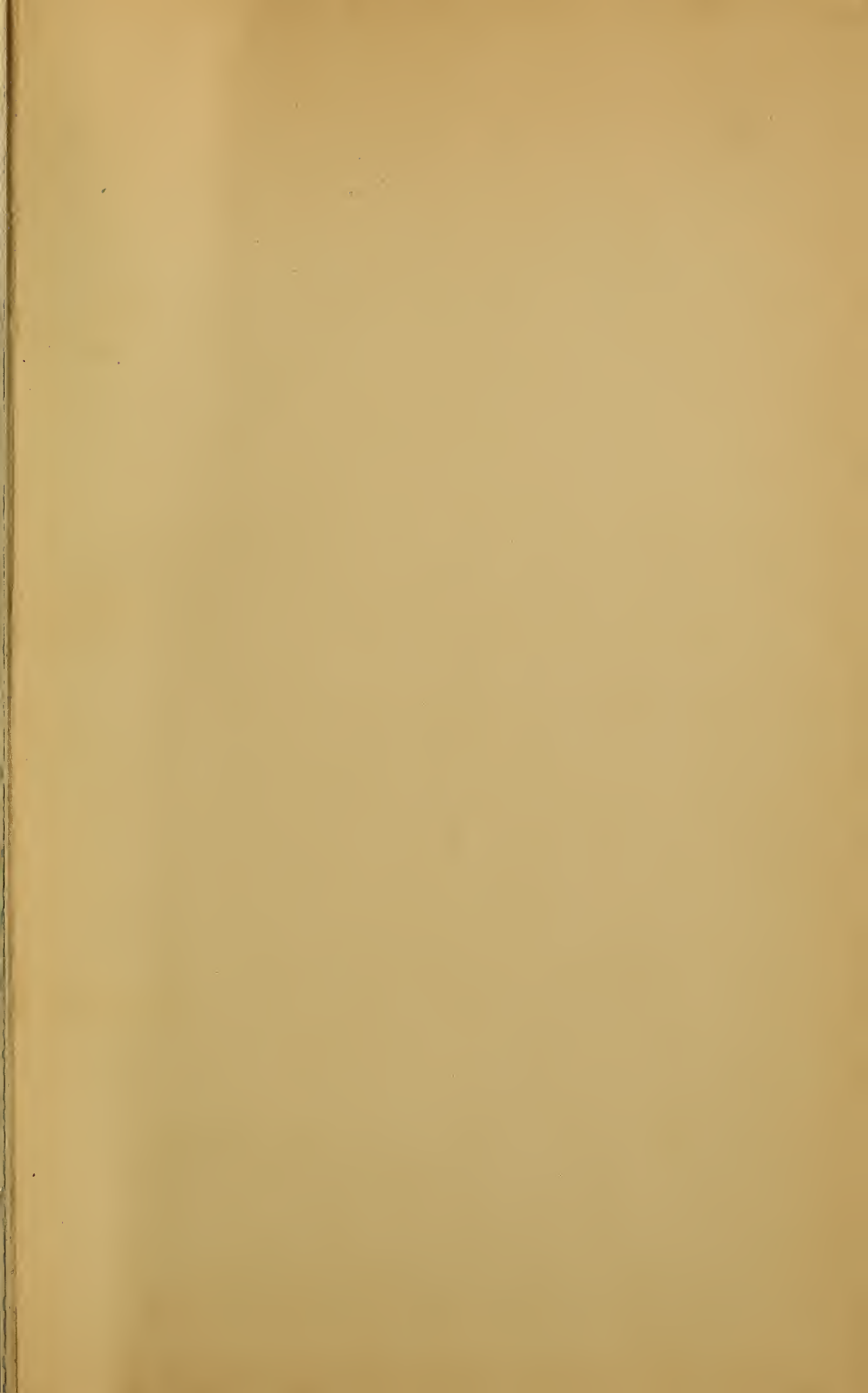
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ERRATA.

In Lesson LXII, Question 19, Page 160; for "Adverbial Con-
junctives" read Adverbial Conjunctions.

On page 299 third line from bottom; for "weight" read might
and, on same page, ninth line from bottom; for "around" read
about.



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